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SEPTEMBER, 1945 25 CENTS



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INCORPORATED



Photography

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Cover-Ingrid Bergman by Marty Crail



Another Arrested Moment

MINICAM'S \$100 COVER CONTEST CLOSES SEPTEMBER 16, DETAILS, PAGE 97.

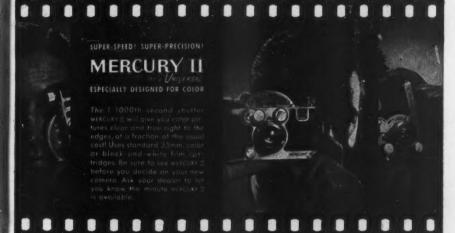
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Who's the world's MOST GLAMOROUS MODEL?

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THROUGH CHEMISTRY

To you as a photographer, each of these great names has a special significance. On the products you know and use each has played a part in making more vivid to all, the world the camera's eye sees. Now joined on the films, papers and chemicals that have been your favorites, these names become of even greater importance to you, in the pictures you will take today, and in the great things in photography yet to come. Defender Division, E. I. du Pont de Nemours & Co., (Inc.), Rochester 3, N. Y.



BETTER THINGS for BETTER LIVING...THROUGH CHEMISTRY

"Long-Hair" Theories on Photography or Streamlined, Practical Instruction?



A finely-balanced combination of both is es-sential! Such is the training that develops full-fledged photog. raphers from "green" beginners . . . adds the final polish of perfection to professionals . . . in just a few short months at THE SCHOOL OF MODERN PHOTOG-RAPHY.

1. In the "beginner" department we have young v. CONSTANTINE, who shot the streamlined phote on the right while still a student. Constantine, an amateur a few short months ago, is now ready for professional photography. Among the professionals at the School is WILLIAM WHITAKER (see abore) who does his shooting for the shooting for American Optical Co. Savs Whitaker, "I sot a

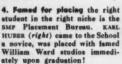
lot studying at THE SCHOOL OF MODERN PHOTOGRAPHY."



Working orking shoulder to shoulder with instructors of national repute, SMP students soon acquire versatility and skill equal to that of many professionals with years of experience. Case in point is JACK TURCHON (above) whose talents flowered at SMP.



3. Night and day, courses are available at the SCHOOL MODERN PHOTOGRAPHY. Personalized instruction means no classes, but plenty of photographic "class", as witness this shot (above) by night student GEORGE L. BAKES, a photog for Am. Cyanamid.





THE SCHOOL OF MODERN PHOTOGRAPHY



New York City

Greatest Living Portrait Photographer

Karsh is supposed to be the greatest living portrait photographer. I think he is too . . . that is, if you mean by "greatest living portrait photographer" a man who senses the best in people, the traits they want to be known for, who senses traits that are the most characteristically charming, or pleasantly quixotic, and then with superb technique—there is none better - demonstrates that side of the sitter.

But as far as revealing interpretation goes in The Grand Manner as Steichen's [Oct. '43] dagger portrait of Morgan, or Sargeant's painting of Pulitzer, or Adelman's [April, '45] photographic essay of Tommie Manville, Karsh's art is like that of a smooth cabaret entertainer. He never offends - how deep can his penetration of subjects - when he takes all comers possibly be? Many photo magazines treat Karsh like a great artist. He is a marvelously subtle psychologist, salesman and technician. He also charges, I believe, about \$350 for 6 to 12 prints made from a sitting. FORD DE CAMP,

Monterey, Calif.

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· For all published opinions by amateur photographers of photographic personalities, Minicam's Last Word column will pay five cents a word. They say there are no photographic critics. Want to try?-Ed.

Foreign Inventions Available—Royalty Free

An interesting index of inventive development in photography is afforded by the large number of patents of foreign origin in that field seized by the Alien Property Custodian. Most of them are now available for use by Americans under a royalty-free license plan.

Among a total of about 45,000 items is a block of nearly 2,000 related to photography. About 250 of these are chemical patents which disclose products and processes involving coatings, emulsions and films, developing and processing of negatives and positives, both black and white and colored. Others concern solutions, developers and toning and fixing

The nonchemical patents cover a wide range of camera features and photographic aids, exposure meters, film holders and guides, focusing devices, shutter mechanisms and printing apparatus. Others, more particularly related to the science of optics, include light screens, refraction means, view finders and colorimeters. Many of these patents are in the motion picture field.

All have been classified and briefly described and may be obtained in convenient pamphlet form from the Office of Alien Property Custodian, Field Building, Chicago.

OFFICE OF THE ALIEN PROPERTY CUSTODIAN,

Washington 25, D. C.

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the Guys Are Waitin'"

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Yes, the guys are waiting... but *time* isn't! Before you hardly know it, his childhood days will be gone forever.

Yet, if you take home movies, you can make even time stand still. Then in all the years to come you can see your children, again and again, as they are today and at every age.

Remember, if it's worth the film, it's worth a Filmo . . . the movie camera precision-built by makers of Hollywood's preferred studio equipment.

There's no substitute for a Filmo for getting home movies of professional quality, easily. Just sight, press a button, and what you see, you get—in full color or in brilliant black-and-white.

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Filmo "Sportster," at the right, an all-purpose home movie camera using economical 8mm. film. Below, the Filmo Auto Load camera—loads in an instant with 16mm. film magazines. Like all other Filmos, both carry a lifetime guarantee. Ask your favorite B&H dealer to let you know when he has a Filmo to show you.



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Minicam's Annual List of Photographic Teachers

PART II

(Part I appeared in Minicam for August)

INDIANA

CAMERACRAFT SCHOOL, 507 Grein Building, Evansville, Indiana. Scott Boggess, Instructor. Advanced Commercial, Advertising and Color Photography. Twelve weeks, 3 hours instruction one night a week. Professional models, laboratory and materials provided. Some prior training required. Classes start in September and January; tuition is \$35.

EVANSVILLE COLLEGE, Evansville, Indiana. Scott Boggess, Instructor. Courses in Elementary and Advanced Photography given during Fall and Spring terms. Twelve weeks a semester, 2 hours a week; tuition is \$7.50 a semester. Course is open to public.

BUTLER UNIVERSITY EVENING SCHOOL, Indianapolis, Indiana. Department of Journalism offers News Photography. This is a required course in Journalism. Instructors are men connected with local newspapers so that students get the benefit of learning from someone who actually does the work. Course is 18 weeks long, 1½ hours per week. Tuition \$10, Laboratory fee \$2.00.

CENTRAL Y. M. C. A., 310 North Illinois Street, Indianapolis 4, Indiana. Robert L. Carroll, Instructor. 10-week course in modern photography. Three classes presented annually with new class beginning on 2nd Friday evening in September, January, and April. Meets each Friday evening from 7:30 to 9:30. \$10 tuition fee covers all materials and supplies used in class sessions. Course includes picture taking, darkroom technique, night photography, portraiture, Kodachrome, and Ansco Color.

MANCHESTER COLLEGE, North Manchester, Indiana. Charles S. Morris, Instructor. Course offered by Physics Department. Well equipped portrait studio, full facilities for informal campus and group photography. Complete darkroom equipment. Tuitlon \$4 per term hour of credit. Course 12 weeks—1 to 4 hours a week.

IOWA

IOWA STATE COLLEGE, Ames, Iowa. Dr. Percy H. Carr, Instructor. Two photography courses offered by Physics Department: Elementary Photography, one lecture and 3 hours laboratory per week for 10 to 11 weeks; Fall and Spring term, occasionally summer day classes. Advanced course in Scientific Photography; 2 three-hour labs per week for 10 to 11 weeks. Courses are not restricted to regular students at the college.

(Continued on page 98)

SENSATIONAL WAR BARGAINS



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TANK PRISMS

These are the Prisma used in U. S. Army Tank periscopes huge size, finely ground and polished. You can easily construct your own periscope . . . excellent shoots, can easily construct your own periscope excellent shoots, colleges, camera clubs, astronomy clubs. Some of our ingenious customers have used these Prisma to make camera stere attachments, photometer cube, range finder, etc. Normally these Prisma would retail from about \$24 to \$50 each, \$\$ILVERED TANK PRISM-00.45-45 degree, \$540' long, \$2\gently'' wide, finely ground and polished.

FOUR SILVERED TANK PRISMS—Special—\$7.00 Postpaid.
This is the most sensational bargain we have ever been able to offer. TO SEE THE COLORS OF THE SPECTRUM . . . you can easily remove the silvering from these prisms and hold at an angle in the sun's rays. A beautiful sight!

MISCELLANEOUS ITEMS

Stock No.	Item	Pri	ce
3006-M	Porro Abbe Prisms	\$0.25	each
3016-M	Pentagon Prism		each
2024-M	10 Pieces Circular A-1 Plate Glass (Diam. 31 mmfor making Filter	.25	
1004-M	2 Reducing Lenses	1.20	
3001-M	Lens Surface Prism	2.00	each
503-M	No. 1 Sable Hair Lettering Brush	1.00	doze
3021-M	Amici Roof Prism (3rd Grade)	.25	each
4009-M	Heat Absorbing Glass 4" x 5"	.35	each
4010-M	Heat Absorbing Glass 2" x 2"	.10	each
2020-M	40 mm. Neg. Lens, Cross Lines	.25	each
3020-M	Right Angle Prism 48 mm, wide		
523-M	(3rd grade)	.35	each
26-M	First Surface Aluminized Mirror, Diam. 11/4"	.25	each
624-M	Neutral Ray Filter size 43/4" x 21/2".	.25	
3022-M	Round Wedge 65 mm, Diam	5.00	each
3036-M	Roof Prism—80 degree face	4.00	each
22-M	Incfinometer-Aircraft type	.25	each
704-M	Lens Cleaning Tissue, one ream	-	
	(480 sheets) size 71/2" x 11"	1.50	
8002-M	Educational Set. 1 blank and 1 finished Porro Prism (3rd grade)		set
1003-M	50 Power Microscope Lens Set		each
1028-M	8 Power Mounted Magnifier (Minimum order—\$1.00)		each

COLOR FILTERS

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RAW OPTICAL GLASS—An exceptional opportunity to secure a large variety of optical pieces both Crown and Flint glass (seconds) in varying stages of processing. Many prism blanks.

PORRO PRISM SET FROM ARMY'S 6 POWER BINOCULAR

Consists of 2 Porro Prisms to make an erecting system for a Telescope. Stock #3010-M......\$2.00 Postpaid

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For copying, ULTRA CLOSE-UP SHOTS,
For copying, ULTRA CLOSE-UP SHOTS,
experimental optics, magnifying and for making a two power
f/16 Telephoto Lens. "Dummy Camera." Kodachrome Viewer,
DETACHABLE REFLEX VIEWFINDER for 35mm cameras,
stereoscopic viewer, ground glass and enlarging focusing aids,
TELESCOPES, low power Microscopes and for many other uses.
Set #15-M—"The Experimenter's Dream"—42 Lenses, Prisms
and Optical Items, and New 50-Page Book, "Fun with Chipped
Edge Lenses." \$15.00 Postpaid. The variety of Lenses and
Prisms in this set will enable you to conduct countless experiments, build a great variety of Optical Equipment. A sensetional buy. ments, buil-

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	Dia.	F.L.		
Stock No.	in mms.	in mms.	Comments	Price
6017-M°	12	80	Cemented	50c
6019-M°	15	41	Cemented	60c
6023-M*	25	95	Cemented	75c
6078-M*	33	140	Uncemented	70c
6081-M°	35	55	Uncemented	70c
6082-M*	37	57	Uncemented	70e
6084-M°	41	66	Uncemented	70c
6085-M	45	135	Uncemented	\$1.00
6086-M*	49	75	Uncemented	90c
6089-M	56	90	Uncemented	\$1.00
6094-M	16	75	Perfect—Cemented	\$1.00
6111-M	16	36	Cemented	75c
6116-M°	41	66	Cemented	\$1,00
USES: Fo	r making	Projecting	Lenses, substitute	enlarging
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\$3.00 Complete Set Postpaid Two Sets (4 Units).

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Photo Markets

By AGNES REBER

EDITORIAL SECRETARY, MINICAM PHOTOGRAPHY.

Religious News Service, Photo Department, 381 Fourth Avenue, New York City 16. Powell Gulick, Photo Editor, sends us the following information: "We are interested in informative, educational, inspirational photographs suitable for publication in religious press. These can cover practical religious work, Sunday School helps. Nature subjects, agricultural, scenic, historic or patriotic photos also considered. This is a new department of an organization that has served the religious press during the past decade. Prompt attention assured." A press release tells us that this agency is to be a "central clearing house" for religious pictures-pictures that provide religious personality, background, inspiration.

G-E Photodish Lomps, 2116 Keith Building, Cleveland, Ohio. Interested in good human-interest pictures made with flash. Model releases are needed as these are for advertising use. Action shots of children, pets, grown-ups; multiple flash or synchro-sunlight. Please give exposure data. No still life; no color. Payment is \$25.00 for accepted prints. Any size print may be submitted for approval, but accepted print

must be an 8x10 glossy.

School Management Magazine, 52 Vanderbilt Avenue, New York City 17. Mrs. Lucile D. Kirk, Editor. Wants attractive, human-interest photos of interesting (preferably modern) school exteriors and interiors. Photos must be tops as to interest and technique. Payment is \$3.00 to \$10.00, depending upon use; made on acceptance.

Excavating Engineer, South Milwaukee, Wisconsin. Black-and-whites showing excavating equipment in operation, including power shovels, draglines, cranes, bulldozers, clamshells, scrapers, dredges. If possible, negatives should be sent. Payment is \$1.00, made upon accept-

ance.

The Progressive Teacher, Morristown, Tennessee. M. S. Adcock, Editor. This is a magazine published for educators. Pictures of educational nature as well as nature and geographical-historical ones are wanted. No set rate of payment. Queries are invited from anyone who

has a knowledge of this field in picture-taking. Safety Education Maggazine, 20 N. Wacker Drive, Chicago 6, Illinois. Beatrice Roblee, Editor, sent a sheet of suggested picture subjects which will be sent to all interested photographers. Among the group are: school building inspection by firemen, teachers and pupils; school traffic patrol in action; student safety organization meetings; scenes from plays on safety; park areas where play is supervised; protected crossings, showing pupils waiting. A new magazine is being planned that will use all kinds of school pictures, taken during all seasons of the year—sports, Christmas scenes, human interest, home life.

Pacific Builder and Engineer, 3102 Arcade Building, Seattle 1, Washington. Experienced correspondents—especially those who have had some success in the heavy construction fieldare invited to query this publication. Picture needs are action pictures depicting construction methods and engineering construction on heavy engineering projects in Oregon, Washington, Idaho and northwestern states. Pictures must be accompanied by brief data describing project and showing specific work being accomplished by photographed equipment; name of sponsor of project; name of engineer in charge; name of contractor and address; make and model of equipment shown. Payment is from \$2.00 to \$5.00, on acceptance. Send negatives, too.

Dance, 520 West 34th Street, New York City 1. Black-and-white glossy prints of dancers, dancing scenes, etc. This includes all phases of dancing, modern and folk, as well as ice and roller skating; professional and amateur. Pictures may be straight news or specially posed shots, as well as performance shots. Usual requirement is for photo to illustrate new dance shows, pictures, ballets, etc. Publicity given as result of publication in this magazine is only

payment.

Hastings House, Publishers, 67 West 44th Street, New York City 18. Mr. Walter Frese writes that he is interested in book ideas with necessary photographs—sharp, contrasty, nostalgic shots, or regional material preferred. At the present time, pictures for a book on America are wanted—scenic shots, pictures of good architecture, industry and cities. Particular interest is also in good ski shots for their Ski Calendar, as well as pictures made around New Orleans, California and Great Lakes. Payment is \$5.00 for individual prints used; royalties, if used in book.

The American Foreign Service Journal, c/o Department of State, Washington, D. C. Will pay \$1.00, on acceptance, for photographs in black and white of any American consular or diplomatic personnel, or of American consular

or diplomatic establishments.

The Exhibitor. 1225 Vine Street, Philadelphia 7, Pennsylvania. Will pay \$1.00 each for photographs of motion-picture trade interest. This is a magazine belonging to the Jay Emanuel Publications, Inc. For their Annual Theatre Catalog, they want 8x10 glossy prints showing theatres and theatre equipment of every kind, including design, construction, remodeling (before-and-after shots), furnishings, management. Especially interested in series of pictures presenting new theatres in various stages of construction. Payment for these is \$1.00 per print, and up, depending on interest.

Scholastic Roto. 18 Journalism Building, University of Minnesota, Minneapolis 14, Minnesota. Features and news photographs with definite high school interest angles. Complete caption material is required with each contribution. Work of high school photographers is especially wanted. Payment is \$3.00 per photo, made on publication.

The Chilton Company, 56th and Chestnut, Philadelphia, Pennsylvania. Mr. W. K. Toboldt writes that black-and-whites of interest to automobile repairmen will bring \$5.00 each on pub-

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The Northwestern Miller, 118 South Sixth Street, Minneapolis 2, Minnesota, and its related publications—Milling Production, Feedstuffs, The American Baker—need pictures showing bakery products, wheat fields, animals, poultry, bakeries, feed plans, mills, and similar supplierts. Payment is \$3.00, and up, depending on use and picture.

Meat Merchandising, 105 South Ninth Street, St. Louis 2, Missouri. Albert Todoroff, Editor. Black-and-white pix pertaining to the meat and retail industry. Payment is \$2.50 per photo, made after acceptance. Free-lance correspondents capable of writing feature material relative to the retail meat industry are invited

to query

Radio Showmanship Magazine, 1004 Marquette, Minneapolis 2, Minnesota. Black-andwhites of window displays, and other pictures which illustrate how local and regional adver-

tisers promote their radio programs; photographs of billboards, window displays, interior stores, etc. Payment is \$1.00 each, on acceptance.

National Bottlers' Gazette, 80 Broad Street, New York City 4. Glossies showing any and all subjects relating to manufacture, sale and use of bottled soft drinks; plant interiors and exteriors; storage or sale; indoor and outdoor advertising; truck fleets; fires, floods, etc., as connected with the trade. Payment is \$3.00, on publication. All photographs must carry satisfactory identification and background information.

Crockery and Glass Journal, 1170 Broadway, New York City 1. Laurance C. Messick, Editor. Black-and-white glossy prints of interesting and unusual promotions in chinaware and glassware departments or shops. This may include window, platform, table and wall displays, or devoted to an illustration of the decoration of a department at a particular season, or may show a special dinnerware presentation. Readers of this magazine are the heads of chinaware and glassware departments who are interested in gaining new display ideas. Payment is 1½c a word for text and \$2.00 per picture, after publication.

The National Provisioner, 407 South Dearborn Street, Chicago, Illinois. Black-and-whites on all subjects with a news value to the meatpacking industry. Payment is \$2.50 to \$5.00 each, depending upon interest, made on publication.



"HE'S SHAKING LIKE A LEAF.... BUT LOOK HOW STEADY HIS ALBERT TRIPOD IS!"

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Our Fine Tripods, Easels, Printers are not now available. We are 100% in War Work.



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*From a letter dated April 24th, 1945.
All photographs on this page by Daniel Miller.

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IF A PUP ...



... SWIPES A BOTTLE ...

... GIVES IT THE WORKS ...



SHOOT THEM In Sequence

PHOTOS BY EATON CROMWELL TEXT BY GEORGIA ENGELHARD

LTHOUGH a dog remains man's best friend, the friendship can be be worn pretty thin when the man buys a camera. We have evolved a way to photograph pets which spares neither man nor beast. You begin by recognizing that "just one picture won't do." A series tells a story, and an "idea" frequently carries several pictures along which otherwise might not stand by themselves. If, however, you want to photograph your dog standing at attention beside a small American flag, or a kitten spearing goldfish, you are a magazine photographer and much too good already to learn from us. . . .

Sequence stories of pets are best made through the collaboration of two people—one person to handle the light and camera, and another to pose the animal. A card table with legs shortened enough so the animal does not feel suspended in mid-air, yet high enough to limit his sphere of activity, is ideal. If the top of the table is covered with cloth it is a good idea to thumbtack the cloth in place so that wrinkles will not form when the animal shifts position. For light colored animals a black background will furnish contrast and eliminate unwanted background shadows. Animals with dark coats require light colored backgrounds; to avoid the shadows mentioned above, place the subject six feet in front of the background.

Flash provides the best illumination for pet photography because it permits fast shots with small apertures, whereas the heat from floodlights causes animals to pant and sprawl. A No. 22 flash bulb held slightly to one side and above the camera provides plastic modeling and prevents a "flat" effect caused by the "falling off" of illumination on top of the animal's head. A second flash bulb (or fill-in light) will open up the dense shadows usually produced by a single flash.

As a rule I focus on the animal's nose from a distance of about four feet from the table. A four-inch Zeiss Tessar lens on my Burke and James Press Camera provides sufficient depth of field to retain critical sharpness even though the animal moves slightly forward or backwards.

A simple story sequence should be planned out and all "lures" arranged before the animal is placed on the table. For the spaniel sequence, a dab of gravy on a cream bottle cap was the starting lure. Cottage cheese served as a lure for the third picture, and from there on tidbits of food in the poser's hand brought eager response to familiar commands.



... BUT STILL GETS CAUGHT ...

... CRIME DOESN'T PAY!



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EDDIE CONDON, the voice of hot jazz today, calls out: "OK Max, let's take two," as his trumpeter starts a jam session.

HOT WEN

TEXT & ILLUSTRATIONS BY SKIPPY ADELMAN

THIS is a series of pictures of people working at their trade, which in this case happens to be Jazz Music. I tried to show what men and women look like at the moment they are doing their particular job and to show the marks that their work has left on their faces.

Though jazz musicians have always been popular camera subjects, few good photographs have been made of them. The exception to this is Charles Peterson, who was once a jazz guitarist.

When you want to interpret jazz musicians photographically, the problem is this: most of the excitement generated by people playing jazz music is auditory, yet the photographer cannot reproduce the actual sound but must allude to it. Some photographers have attempted to do this by the use of photographic tricks, the two most popular being bizarre lighting and a low camera angle while shooting. The lighting, in this case, either is backlighting so as to form a highlight all around the subject or light from below, which is supposed to be very dramatic. The low camera angle is supposed to add a dynamic feeling to the picture.

The picture would then become an abstract thing and not a picture of an in individual doing something definite.

When first starting to photograph jazz musicians the photographer is confronted with the temptation to take all pictures at the moment when the trumpet player, clarinetist, vocalist has his face all screwed up with intensity. By merely waiting for a horn player to bulge his cheeks and tightly close his eyes while hitting a high C the photographer can obtain a startling and sometimes grotesque picture. To an

extent, this is as it should be, because at times jazz is startling and grotesque. But it is also sad, sweet, emotional, high spirited, and full of good will to all men. In this series, I tried to balance the startling and grotesque with some of the more important facets of jazz.

THE key-note of the technique I used for these pictures is simplicity. If the effect of these pictures is as I planned,

KANSAS FIELDS, U. S. N., on furlough, sits in on a session at Nick's in the Village. He plays the drums, tom-tom base and cymbals. Bob Casey is on the base fiddle. With a vigorous masculine throb, Kansas Fields, as the boys have it, is knocking himself out. Both men are looking in the opposite direction but they are on the same beat—tapping it out with their feet in the rhythm section of the band.





GEORGE WETTLING, at the drum, with Lou McGarrity, Billy Butterfield, and Muggsy Spanier on the brass. Solid black background does away with distracting background and acts as frame.

then at no time will the reader be aware of technique. All the reader's attention should be focussed on the subjects and what the photographer is trying to say about them. If this is not the case, then this series is a failure. In line with this technique of simplicity, single flash was used. During a jam session the musicians are always moving about and to ask them to fix in one spot would repress them and lead to bad music and, bad pictures. Therefore a light stand



PEEWEE RUSSELL, DIXIELAND CLARINETIST, BLOWING AWAY

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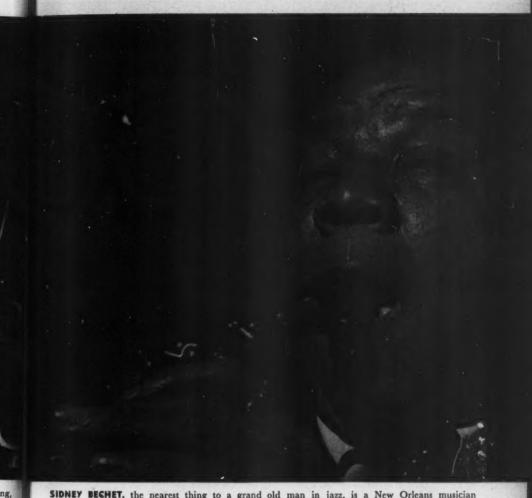


BILLIE HOLIDAY singing "Strange Fruit", a lament of protest. During one part of the song, she sings a passage like a wail. Skippy watched the number first, and then got it on the second time around. Billie was looking at the lens, a violation of one of photography's rules of thumb.

was out of the question. Also in night clubs during a performance the lighting is invariably composed of spotlights from one scource, making single flash the only realistic way to reproduce their effect.

When you are working with an assistant who holds a flash, while you hold a light in one hand, and the camera in the other, the photographic antics begin to compete with the entertainer. I try to keep myself out of the scene and subdue all my actions. I usually hold my flash in one hand, as fastening it to the camera often

dulls or flattens everything up. I try to get within three feet of the subject and partly take care of distortion by cropping it out when enlarging. I want to be broadside to my subject and his instrument. That is, the extended arm or instrument of the subject shouldn't stretch right into my lens, but be broadside to it. Theatrical tricks, such as shooting a man playing a horn and causing the horn to be overlarge, and the man's face small is so overdone that today it can only be the work of an unimaginative mind.



SIDNEY BECHET, the nearest thing to a grand old man in jazz, is a New Orleans musician who used to play with Jelly Roll Morton and Bunk Johnson. Bechet plays soprano sax, a subtle variety of the clarinet.

In night club jazz photographs, I use two cameras: a Rollei with Double X and a Graphic with Super Pancro Press B.

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On the Rollei I stop down to f22, and on the Graphic to f32. The action of jazz musicians is too fast for open flash and I use 1/200 of a second with a Press 40 Wabash bulb for the Graphic and Press 25 for the Rollei; on a synchronizer. All the reflectors I have tried that are built for a midget bulb throw a hot spot and I haven't yet found a way to compensate

for it; save simply accepting it as a fact and using it as an asset. I throw the center of the hot spot on the background objects and let the softer outer edge of the light beam fall on the foreground object. This tends to give an even negative. When you have a low, and rather bright ceiling, you can use the ceiling as a reflector and point the flash light up and let the light from it be reflected down on the subject. This gives a diffused light and resembles room light under a time exposure.



SWING LOW

GEORGE S. ROSENTHAL

rap

WHEN COUNT BASIE came to Cincinnati for a one-night stand at the Coliseum, a colored dance hall, this photograph was made with a Leica stopped down to f.18. With the shutter placed at bulb, this was lighted with a single hand flash. The blur of the trombone slide was an intentional thing, its shimmering quality playing up the lure of hot music. More precise



lighting equipment, such as stroboscopic or synchronized flash would have lost this effect. Limitations of simple equipment such as a hand flash can frequently be used to the photographer's advantage. The photograph is from a forthcoming annual on jazz music, Jazzways, to be published soon. Jazzways contains a photographic voyage to New Orleans by Skippy Adelman.

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FILTERED FACES

TEXT AND ILLUSTRATIONS BY EARL THEISEN

THERE is nothing so mysterious about the use of filters. For a practical working knowledge, it is not necessary to be concerned about technical terms. Many novel effects with filters are possible when photographing people, such as creating artificial sun tan effects, whitening the skin for glamour shots, removing skin blemishes, etc.

The purpose of the filter is to eliminate certain colors of light and prevent them from reaching the film. That purpose largely covers the action of filters. You are aware that a yellow K-2 filter will improve the sky tones in a landscape, accentuating the clouds, if any, and holding back the blue in the sky. But have you thought about the effect that filters may have on faces, and how portraits may be improved by their use? pho

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Since human skin is a combination of three shades of red, yellow and blue (advanced color photographers call these colors cyan, which is bluish-green, magenta which is purplish-red, and yellow) the action of filters on any one of these

NO FILTER was used in the outdoor portrait of Ella Raines below, left. At the right, the same sunlight, but a G filter was used on Theisen's Speed Graphic. Note that her face is rendered whiter, skin blemishes are covered, and the features accentuated.





three colors dictates the way the skin photographs.

If a red filter such as the 23A is used the red of the skin tones is absorbed, making the face go chalky white. Some photographers could use this filter for glamour effects providing a dark purplish lipstick were used, because without the deep colored lipstick the red filter would make ordinary lipstick photograph light grey.

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A green filter, such as the X1 or X2 makes the skin go darker to give sun tan effects, the X2 having a more pronounced effect than the X1. The X2 is ordinarily recommended for Tungsten light. For LOOK Magazine, if I wish to make a movie star or model photograph as though she had acquired a healthy sun tan, I use an X1 filter with the ordinary fast panchromatic film. This green filter gives a ruddiness to skin tones that generally improves the texture. However, when

using the green filter, little or no makeup is recommended since the red in lipstick and rouge is distorted to a darker color. If rouge and lipstick are used the light orange shades are preferable. If an X filter is not available a B such as the B58 could be used.

With the green filter a brunette's hair is darkened somewhat, redheads photograph much darker and most blonde hair retains its proper tone range in sunlight.

The red filter, on the other hand, would change a red head to a blonde. This filter generally lightens all hair colors, except the blue-black brunette. If a model has a reddish rash or skin blemish the red 23A filter will diminish the defect.

The yellow K series, or G filter somewhat lightens skin tones but does not whiten them as much as the red filter. Although the G filter may be used to "cover" blemishes, it has less effect on the

ELLA RAINES photographed by speed flash without a filter on Ansco Superpan Press. At the right, a K1 filter has lightened the skin tones without noticeable change in lip colors. Here, too, the features are given more prominence by this yellow filter.





hair than on the skin, hence the filter effect is less striking. If a model is to be photographed in front of green shrubbery, a better photographic balance between the skin coloration and the green of the shrubbery is gained with a K3 or possibly a G filter. The green X1 filter has a tendency to make the skin colors go dark while the foliage would be light.

It is best whenever filters are used to maintain a good balance between highlights and shadows because they accentuate the highlight and shadow contrast. Filters usually deepen the shadow, obscuring the detail, hence it is best that a flat light without deep shadows is used. If shadows are necessary maneuver the subject so that the features or important parts of the face are in the light.

Blue filters (C5 or Wratten 47) are seldom recommended unless for character

studies on older persons, since this filter places emphasis on all blemishes and skin defects. With the blue filter freckles are more prominent. Lip rouges should be eliminated or a very light orange color used because ordinary red photographs as black. Also the deeper coloration around most persons' eyes darkens with the blue filter. It makes most everyone look pretty awful.

The effects of filters varies with the coloration of the model. Dr. Thomas Curtis who makes the Color-Scout, says a blonde has approximately one part blue, four parts red, and eight parts yellow in her skin colors. The brunette has relatively more blue, having one part blue to only three parts red and six parts yellow. In proportion the blonde has nearly twice the amount of yellow in her skin. The negroid type has that coloring of

THE DEEP YELLOW G filter will lighten skin tones even more than the K series as seen at the left. Going a step further, the portrait of Miss Raines at the right is almost chalky white. A 23A filter was used here and it is evident that this filter has absorbed most of the red pigmentation in the skin and skin blemishes.





skin because of the large portion of blue in his pigmentation, thus the effect of filters varies according to the balance of these colors in the pigmentation. The blue filter would have the most effect on the negroid type while a yellow of the K series or G filter would greatly change a blonde. A K1 could be used on a blonde for practical purposes while a K3 would be recommended for a brunette.

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in. of Filters always lighten the objects of their own color and when detail or texture is wanted in an object of a particular color, a filter of the color of the object is used. Hence, a yellow filter with proper exposure would offer opportunity to get skin detail. Exposures, of course, vary with different filters. This variation is known as the filter factor and is to be found inserted by the manufacturer in each package of film. A factor of 2,

means one stop more exposure, 3 means a stop and a half, a factor of 4 means two stops, etc.

"Different" effects are possible with the lavender filter. All skin tones become greyish and the lip lines subdued in relation to the depth of the skin. This is in opposition to the effect of the K or G filters, which emphasize the facial characteristics and features. If a photographer wants to remove a tan, the G filter is used.

The red 23A goes one step further while the 25A almost entirely absorbs or removes the red portion of the skin color to make a chalk white result with practically no facial modeling. It's used only when marble-like effects are desired.

In photographing bathing suit pictures in the sun the X2 filter while giving a sun tan effect also improves modeling.

A LAVENDER FILTER reduces contrast between features and skin color. At the right, a green X2 filter which is recommended for tungsten light, was used. In sunlight, this filter and the X1 which is a lighter green will deepen the skin tones to produce artificial sun tan effects. The same filter will lighten green foliage color values.







COUNTY FAIR

By KOSTI RUOHOMAA

AMONG the most colorful bits of Americana is the county fair and to have an assignment for a week to photograph this is in itself an exciting experience, but, to make such an excur-

sion a complete photographic success, one needs to be blessed (as I was) by the company of a very charming researcher (female) who was assigned to go along.

(Continued to page 36)

GRAND CIRCUIT

GUSTAV ANDERSON

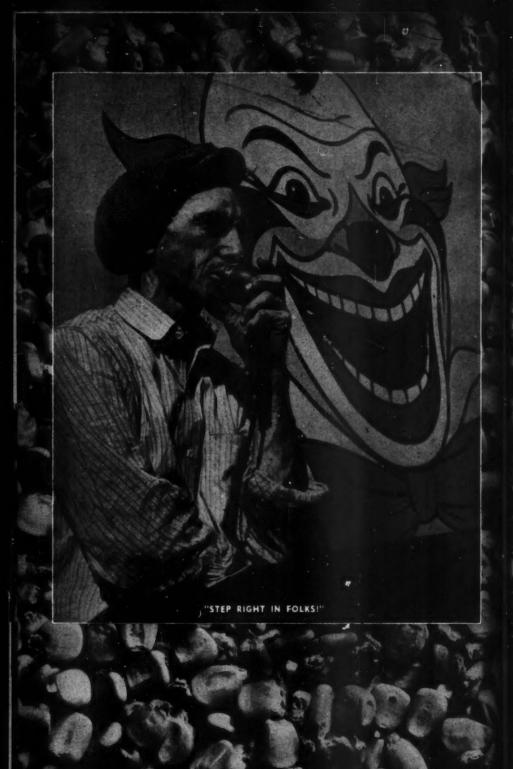


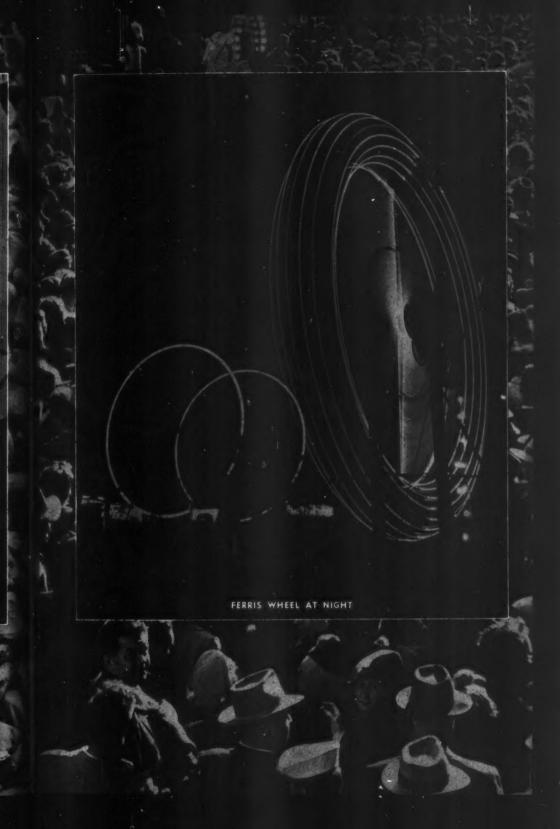


PRIZE BIDDY

HERB MCLAUGHLIN

[35]







KOSTI RUOHOMAA

A researcher is the business manager, faithful assistant, seeing eye dog and spiritual advisor to all magazine photographers.

To have a beautiful researcher along, is well for there may come a time when even the beautiful Rolleiflex becomes a very dull companion.

Among the most interesting phases of any fair are the people themselves as there are always a great variety of types. Probably the best place to photograph people candidly is in front of the concession on the midway which has the most interesting "come on" spiel. The people are usually so absorbed in and amused by the spiel that they do not notice you pushing and juggling through the crowd to get into position—of course my beautiful researcher trailed along and every time I stepped on somebody's toes or jammed my tripod into sensitive sections of someone's anatomy, I would merely point her out to the irritated spectator—the researcher smiles—irritated spectator smiles—I get heck from her afterwards, but then that's afterwards.

Barkers are a must to photograph and (Continued on page 43)



provide a triple thrill in a variation of the aerial motorcyclist act.

PHILIP BAILEY

County Fair DONE IN COLOR

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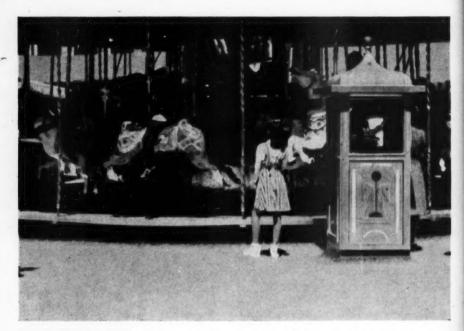
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ATTRACTIONS at the county fair are designed to astonish and to dazzle. Daring acts performed between the earth and sky have been favorites since parachutists jumped from hot air balloons a generation ago. Here the baby is pressed into service to

A FOCAL POINT of interest at the county fair is the grandstand where every afternoon fans gather to cheer the hay burners down the stretch.



THE MERRY-GO-ROUND, with its gay ponies and wheezy melodion grinding out "In the Good Old Summer Time," fascinates the younger set. Give a kid a bottle of pop and a quarter for rides and he's out of your way for the remainder of the day. The pop stand is popular with all, for the dust from the midway and the sizzling late-summer sun generate an active thirst. These two shots were made by Karl Baumgaertel of San Francisco.





TO AN AMERICAN the hot dog is a symbol of a good time on a holiday. At the ball game, at the beach, at the county fair, he eats hot dogs, even if he isn't hungry. Service men in foxholes dream of hot dogs and go on a hot dog orgy when they return.



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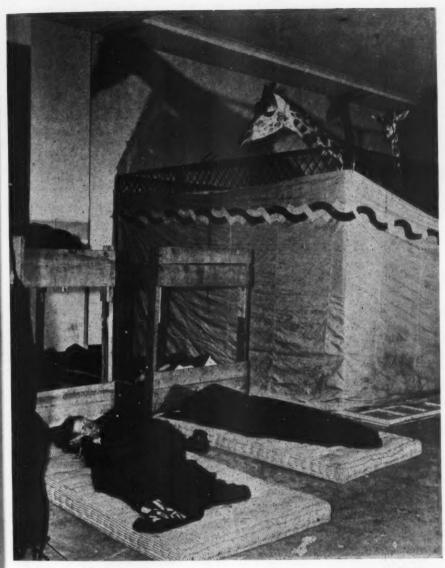
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AFTER THE FAIR

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it takes endless leg work to find one that has sufficient showmanship or character worth photographing. The true barker is a real showman and it is worth paying 25c for an item which cost 2c, because he is entertaining. In searching for a barker, do it alone, for the beautiful com-

panion becomes too interested in some of the items offered, not that anyone really minds spending twenty-five or thirty dollars on a few dolls, but they do become cumbersome to carry.

The main show is usually good photo-(Continued to page 96)



R. FIVE BY FIVE could just turn around in it if he left the wallet out of his hip pocket. And he would barely have room for a deep breath. But we're not kicking. It may be small, but look at the steps we save—besides it's all the room we have.

For years we have harped on a darkroom. When we built a home, there were
two things on our must list. One was a
stall shower. The other a darkroom. We
carried this stall shower-darkroom theme
in every building tune we sang. We
must have crooned it to the builder until
he thought we meant two stall showers,
both dark. In any case, when moving day
came, that was about what we had—a

stall, less the shower.

It began with a room about six by seven feet, lined with wall board. It had a louvre opening built into the outside wall for ventilation, and a baffled opening in the ceiling for the hypo-laden air to exit through. A sink, galvanized, ran along one wall. There was hot and cold water. And a door. That was our darkroom.

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All these things were splendid. Especially the door. With it could go in and out of the darkroom all we wanted—even if we couldn't make any pictures.

Yes. Four walls do not a darkroom make. As a matter of strict fact, they probably make a room, but they certainly do not make it dark. And even if the



AIR CONDITIONING system, though made at home, is just one step removed from radar.



TO KEEP our magic secrets from falling into enemy hands, we posted a guard at the door.

room were dark, which ours was not, it takes a little added something before one can turn out a photographic masterpiece.

A little standing room for one thing. After we had moved in our 35 mm. enlarger it became clear that either its enormous baseboard had to go, or we did. Both could not occupy the room at the same time unless we stood on the baseboard, dodging our prints with a nifty buck and wing. And at that, we had to put the enlarger on the floor or teeter it on the edge of the sink.

After dancing on the baseboard snarled in tangled extension cords, and watching the cracks in the walls give a "Sun Thru Grand Central Station Window" effect to our charming darkness, we decided

upon a period of construction.

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First we decided to have light—of the right sort. And in less time than it takes to say, "Turn off the power at the switch if you don't want to be electrocuted," we were ready to go, with cable, pliers, and an odd length of wire dangling picturesquely from our teeth. After only a few sparks, we had added three double outlets to the original one. A place to plug most anything electrical.

Next came the paperhanging. With no more audacity than Bennie the Dip, we walked right into a store and got a couple of rolls of aluminum insulation building paper. This is a product alleged to have the insulation properties of two inches of rock wool; and we wont argue this point. In any case it keeps out unwanted light, and does such wonders in spreading safelight, that one feels as though he were standing in the lobby of Grauman's Chinese theater on Premiere night.

With plenty of electricity available and provision made to keep each kind of light where it belonged, we started work in earnest. The full length galvanized sink was given a slat bottom and asphalt paint was gently applied to slats, sink, and us, while we softly sang, "Mammy."

Underneath the sink at the left side, tray storage shelves were made, with the strict understanding with ourself that one shelf would be used for a light weight trimming board. This business of using an eight by ten trim board in a portable fashion is as neat a trick as we know for the small darkroom. One can flip it out of its hiding place, nip off the ends of two fingers, and have it back in place before the blood comes. And ti works equally well on photographic paper.

Beneath the tray storage shelves we left room for empty bottles, old cigar butts or

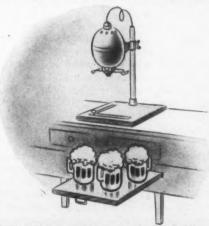
even larger trays.

To the right of this, because it happened to coincide with the air entrance we mentioned, was located a system of air conditioning so intricate it baffles even us; to say nothing of any outside light which might choose to pry into our business. In the front of this light maze, we stationed a fan and a radiant heater with an electrical switch system just one step removed from radar; and so fixed that with a flip of the wrist we can be too hot or too cold any time we want.

To the right of this is a shelf which holds roll film tanks and an electric print dryer. Below this shelf is room for more large trays, a bucket or two, and last

week's wash.

When we arrived this far, there was just enough room under the sink for our Little-Giant-Patent-Paper-And-Other-Waste-Disposer which, without wires or outside, aid, flips out of sight with a simple kick



THE SLIDING SHELF is handy for holding an easel for large pictures, or accessories.



HOLES DRILLED in the shelves contain sliding dowel pins, which disappear when not in use.

of the knee. This receives the bulk of our mistakes and by a happy coincidence is directly above the floor which takes care of the overflow.

As long as we are talking of the floor, let us tell you a few of its wonders. It is made of pure concrete which is very handy, as it can be mopped from time to time to remove hypo and other crystals which have a nasty habit of not staying on the floor when they are spilled. Cases have been known, they tell us, in which these crystals actually fly through the air and land smack dab on the nose of Uncle Oscar-on that salon negative. This concrete is very tough hard stuff and your mop will never hurt it. Neither will your feet, no matter how many arches you break on it. To remedy this deplorable pedal weakness, we knocked together a few one by sixes, for a floor covering which is very warm and comfortable; and reasonably sanitary.

With the underside of the sink pretty well taken care of, we added two shelves above it. The lower one is made of two by twelve stuff and is stout enough to sleep on, if we ever grow really thin. From the bottom of this heavy shelf we put a number of cup hangers on which to suspend such handy items as a thermometer, funnel, print roller, etc.

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In the front of this shelf we drilled a couple of \%" holes. In fact, we pulled this woodpecker act in a number of places in the darkroom as these holes, when stuffed with dowel pins, are very excellent places to hang most anything but a kibitzer. This enables us to pull the pins out any time we want to hang a negative holder, for example, or a print tong; and to disappear them when not in use so we are able to maintain a reasonable number of eyes.

On the underside of this lower shelf we hung a small safelight which casts its yellow eye on our prints in very handy fashion. A sweep-second hand clock rides topside the shelf.

Also on top of this lower shelf we keep our most common formulas. Toward the left side, we inserted a long dowel for drying the larger graduates without contaminating the lip by touching the shelf.

The upper shelf over the sink, stores the more seldom used formulas, extra filters for the safelights and, oh yes, blotters.

After we had put our last couple of

LEFT TO RIGHT: Trimmer, air conditioner, dryer, trays, and disappearing waste basket



MR. HALL, exhausted from trying to make photographs of his 6x7 foot darkroom with the light bouncing around on the aluminum walls like a frog on a hot stove, proves that there is plenty of room for a nap.

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He writes: "The high amount of reflection caused flat lighting and I made the pictures over six times, before discovering that overdevelopment was the only way to obtain sufficient contrast in the negatives."



dowels in place, on this top shelf (to hang 4x5 negative holders), we felt pretty good about the east wing of the darkroom. But oh, the west!

We flew to work, starting around the nucleus of a waist-high contact printer donated by a kind friend. This printer, had its own safelight, and variable—almost fluid—lighting control.

With the printer tucked into the corner with spikes, we quickly, and with a minimum of blood letting, flung a skeleton framework into place. Next to the printer we built three drawers for film and paper storage. To the left of these we put a single shelf for current printing paper. Underneath this shelf is a large space in

which we keep camera kits and our reserve of beer.

The top of this area formed our working space for enlarging. At the far left end, side by side, we mounted our Elwood 5x7 and Leitz 35 mm. enlargers. It is a simple matter to raise the unused enlarger on its stand, giving full room for the other one.

In back of the enlarger space we placed a plywood shield which was painted a dull black. This prevents reflection and fogging from the otherwise beautiful aluminum coating, and does double duty as a shield for surface wiring and a storage place for the metal paper holders which

(Continued on page 112)



IN GOOD CLOTHES, well suited to the California climate, this studious young man on the plush seat betrays a rarely seen civilized reaction. In Buchenwald, poison would have been injected into his veins—but in the interests of science. (Below) A superman.



German Prisoners Watch Movies of Nazi Atrocities

Exclusive Photos by Dick Meredith

AN arrogant herd of German prisoners were marched into a theatre at Camp Cooke, California, to see movies showing what the Nazis did to

prisoners at Buchenwald.

The purpose of the movie was to show these men that their German soldiers, citizens and government leaders beat, starved and killed Allied prisoners. The C. O. at Camp Cooke tried to bring the facts home to German prisoners, but must have been quizzical of the results, for he permitted secret infra red pictures of the prisoner audience. Subtly, in releasing these pictures to Minicam, he seemed to be exponding some private thoughts of his own on the German soldier mind.

Dewitt Meredith, who hid behind the movie screen with an infra red loaded

camera, writes:

"I made these shots at Camp Cooke for the Ninth Service Command, with a Speed Graphic, 1/50 at f. 4.5, and the nearest seats were 18 feet from my hide-out on the stage. 'Blackout' bulbs have an advertised range of only 15 feet at the present time, so I was stretching considerably the manufacturer's instructions. I developed the negatives in DK-50 according to Eastman specifications. They were so thin the printing took hours of sweat. But from now on I'm a confirmed infrared hound.

"At least four years ago I saw a J. H. Washburn infrared aerial negative which may still be restricted, but it penetrated haze for a distance of at least 650 miles. Things like that stir almost any imagination.

"But for the great majority of earthbound shutter-snappers the possibility of making clear pictures in total darkness opens up another field. With so-called blackout bulbs one can make a series of real candid shots, and if conditions are right the subject will never know it. OUT rear) and

WE I



OUT OF 53 German prisoners visible in the picture, one dozed, one laughed (third row, right rear) and three averted their faces. The average super man showed no shame, evinced no horror, and betrayed little reaction of the civilized man. Photographer shot infra red from behind screen.



WE HOPE you super men enjoyed the movie and also your evening meal of meat, margerine, bread, fresh vegetables and dessert. What was that you fed the prisoners at Buchenwald?



MADAM VALESKA

Arrested Moments

Madam Valeska, a European housewife, is now capturing Hollywood celebrities with her camera. A new venture in naturalness is conducted for Selznick.

BY KOLMA FLAKE

A FEW years ago, a middle-aged woman walked into the University Training School of the University of California in Los Angeles. She asked permission to photograph the children at work. Her eyes had such sparkle, her personality such honest warmth and enthusiasm, Miss Corrine Seeds, Principal, gave her consent.

For several days, Mme. E. Valeska, a refugee from the European political situation, pointed her Leica at American school children. Later she presented Miss Seeds with a record of the school's educational system. It was so amazingly lucid that Miss Seeds placed it on exhibition.

Visiting parents were so taken with the way Mme. Valeska had captured their

children, many commissioned her to photograph them for their personal use. Mme. Valeska was on her way toward making a profession out of a hobby.

Where once she gave her photographs away, she now is paid a minimum of \$50.00 a sitting. Her specialty is books containing a child's entire activities for a day. Motion picture studios pay her \$300.00 an afternoon to photograph an actor.

In 1936, she was a wife and mother of the German leisure class. Her husband was owner of a chemical factory in Frankfort on the Rhine. Her father, having sold his department store, retired to study langauges so he could read the classic novelists and poets in their original language.



THAT BOOK WORM, JOSEPH COTTEN

By MADAM E. VALESKA

lan-10v-

age.

In 1932, the Valeskas decided that their young daughter should have a more cosmopolitan education and moved to Paris. While Hella studied, Herr Valeska established a branch of his factory in Paris. In 1933, Hitler confiscated the German factory. The Valeskas lived comfortably on the earnings of the French branch of the factory, and travelled throughout Europe. Mme. Valeska always carried a camera with her, a habit acquired at the age of 12.

Uneasy about Hitler's policies, they came to the United States in 1937 where they felt their daughter could grow up in freedom. Two days after their arrival, they applied for American citizenship. As Mme. Valeska tells you about America, her face lights up with such passionate devotion that you instinctively count your

blessings as a native-born American.

"Here there is such freedom," she exclaims. "All Americans are so young. Everyone stands on his own merits. People are so kind and helpful." I

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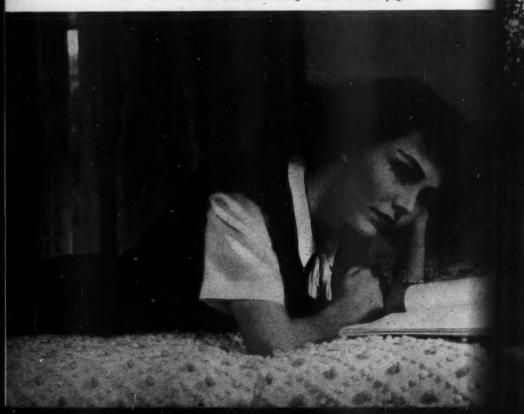
After a few months in New York, Mme. Valeska accepted the invitation of a girlhood friend, Mme. Galka Scheyer, to visit her in Hollywood, California.

In California, she fell in love with the land, the climate and the people. It was here that she found herself.

"I learned the real worth in life. To be myself. That I have one great duty—to develop to the utmost my possibilities.

I believe a person is only true photographically in his own surroundings. So I go to the home of my photographic subject. I will never have a studio. When

THE LOW NECK strapless formal, and the tooth-paste smile are all very well for those movie publicity photographers who strive only to imitate the best of what has gone before. Here, the photographer shows us Jennifer Jones, lying casually on a chenille bed spread reading a book. The Valeska-Selznick idea is to introduce her to the reader as a "person anyone could know" and feel at ease with. Next sitting: orchids and champagne.



I photograph children, I send their mothers away. I play with the children and make a game of photographing. Sometimes I visit them several times before I ever take a shot. A photographer must be a good director, of course, but not heavy-handed. This method of mine makes it easier to capture the real person.

"I like to call my photographs 'arrested moments'. My pictures are not what is generally considered technically perfect. But I am pleased when a fine movie cameraman like Stanley Cortez says to me: 'Your pictures live. They would be dead if they were technically perfect.'"

Her photographic essays of children have become so impressive that her work was featured by the Parents Magazine Exhibit in New York during June.

Mrs. David O. Selznick asked her to record a day in her children's lives as a Christmas gift for her husband. Mr. Selznick was so pleased and so impressed by the gift that he posed for her, too, and commissioned her to photograph sta.s such as Jennifer Jones, Joseph Cotten, Rhonda Fleming, and Cindy Garner.

To Mme. Valeska's excited profusion of thanks, Mrs. Selznick replied, "Wait, my dear. This is only the beginning for you."

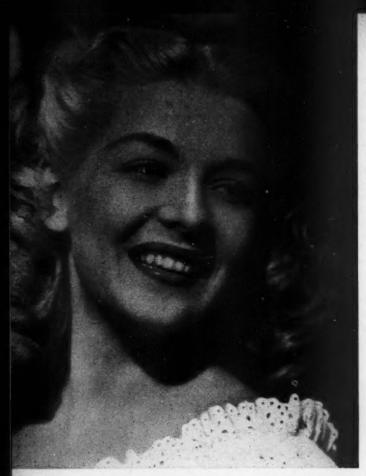
In the midst of all this excitement, bombs fell on Pearl Harbor and Mme. Valeska, not yet an American citizen, found her cameras impounded and herself restricted from shooting a single picture. That she declares was her unhappiest moment.

Many city, state and national officials who had become familiar with her activities went to work on her behalf. Finally her cameras were released and she was given permission to continue her work.

She bought a little house in the heart of

RHONDA FLEMING isn't bothered by that disturbing background. She's trying to look like an amateur photographer's pin-up girl aided by the delicate ingenuousness of Madame Valeska.





CINDY GARDNER

Hollywood. She has created a beautiful garden, cultivating the roses and other flowers herself. She has a "swimming pool"—about the size of a bath-tub. It has an overhead shower. There she "swims," reveling in the California sunshine. Her hobby is painting. She hopes to some day achieve a reputation as a painter.

When she started photographing professionally, she used a closet for her darkroom. She moved her work-room into the breakfast room, then overflowed into her service porch and later into half the garage. Now, she leaves her car on the street!

While in New York, she spent four weeks studying the use of the Leica with Walter Oden, child photographer. She adores Edward Weston with whom she studied awhile in Carmel. She remembers with great pleasure the time he said, "I am proud of you." She feels her daughter, Hella, is a better photographer than she is and predicts that Hella will rank with the best.

She hopes, when the war is over, to make a record of the educational systems of all countries. She feels she can carry a record of the progressiveness of American schools to the children of foreign countries and bring back to America good pointers from foreign schools.

She feels strongly that world-wide understanding can become actual only when every person realizes his own responsibility in that understanding and takes action. This exchange of ideas in educational systems, she believes, can be her contribution to better understanding.



JENNIFER JONES is serious, thoughtful, a bit wistful, and you don't have to guess it when you look at a Valeska portrait.

her



THE FEELING OF WHITE

TEXT AND ILLUSTRATIONS BY DOROTHY NORMAN

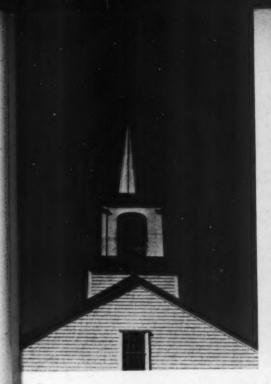
THERE WERE those sudden, miraculous and recurring moments of uncontrollable excitement, when light would break magically through pieces of darkened sky, when a fleeting expression would abruptly charge a face with new and deepened meaning. There was the way in which certain buildings, objects, flowers, lips, eyes—would look at certain moments—in certain lights. As when sun illuminates fragile petals.

And then there was the pain of having those moments disappear unrecorded—unsung. There was the driving necessity to hold them, to put them down in some form that might communicate a counterpart of what had moved one—of what had transformed the entire world for one during their swift passage.

I had, of course, like most people, tried to make snapshots of whatever had interested me. But there had never been even the remotest connection between what I had seen or felt when I had photographed, and the picture that would come back from the corner drugstore, where I would send my negatives to be developed and printed. I never had a good camera. Nor had I ever thought of getting one, nor of developing and printing my own work. These possibilities had simply never occurred to me.

I had long since stopped imagining that I could do anything meaningful in photography, after the constant discouragements occasioned by the way the photographs I had taken had always "turne out."

(To page 58, please





FOUR CHURCH STEEPLES BY DOROTHY NORMAN





At the time I had never seen any photographs that had made a deep impression upon me.

Then I met Alfred Stieglitz. That was

in 1926.

To discover Stieglitz's photographs was to discover an entirely new art form an added art form through which a human being could further recreate and re-

cord those special moments.

It was through seeing Stieglitz's work that I became fired once again with the desire to try to photograph. It was he who encouraged me to buy a Graflex. He was good enough also to show me how to use it, and how to develop my negatives and to go about making simple, straightforward prints.

As I began to photograph, to look at photographs, to discover the great tradition of photography, which had heretofore completely escaped my notice, I found that, as if with every other art form, prints of one photographer were easily distinguishable from those of others. One's own preoccupations and vision indicated what one's form and style must be. As with every other art, there was no formula one could automatically follow.

The deep impression that Stieglitz's photographs made upon me naturally "influenced" me, as they must surely have influenced almost every photographer who has seen his work. This is not to say that one "copies." It does mean that one is freed by such influences to find his own form in a tradition in which one feels at home.

home.

A desire to achieve ever sharper and at the same time ever more delicate prints became intensified.

I noticed that enlargements seemed to blur the precision of images, and that in almost all enlargements an inevitable graininess appears that seems to dilute print quality. Therefore I have never cared to enlarge my prints, although I am not in any way trying to say that all enlargement are inferior to all contact prints.

But in all art the medium must disappear, and a sense of the direct and controlled touch of the artist must be as directly communicated as it is felt, or else the work of art itself fails to exist.

WHEN I first started to photograph I was puzzled by the fact that although in one sense I wished to photograph almost everything I saw, in a very much deeper sense there were relatively few things I wanted to photograph when it came right down to it. I found that there were only certain aspects of places or faces or objects that fascinated or moved me.

There were at first faces, for example, that I thought I wanted to photograph because of their caricature-like quality. But this desire swiftly passed, because I soon found, and still find, that I happen to want to photograph only that which I love. Only that for which I have a positive

feeling.

Naturally there are variations of this feeling: There are certain relationships between shapes, between light and dark, between one face and another, between one expression and another, that seem somehow to emphasize what one loves as opposed to what one does not love. Even within what one loves, there is often a struggle between light and darkness. And there is the visible heartache or yearning in a face, at times, that is in itself exquisite and moving.

Some years after I had begun to photograph, I suddenly discovered that if one must have a title for one's work, then the words that might most accurately describe what I seemed inevitably to photograph would be: "The Feeling of White."

I suddenly discovered one day, while looking through some of my photographs, that it was as if I had to photograph the life-giving aspect of whatever moved me. Not that I have any theory about this. But I recognized, for example, that almost invariably I had photographed the marvelous, transparent, sharp aliveness of white flowers, rather than of other flowers. Not consciously, but inevitably. And the clear, clean look in certain faces; the innocent simplicity of certain early American houses, church spires, tombstones. . . .

(Continued to page 98)



TO MICROFILM two full pages of the smallest newspaper type... to reduce it to about one four-hundredth of its original area yet keep it so sharp that when "blown up" in a microfilm projector it's as legible as the newspaper itself... that's a job for a super lens.

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Such a lens must be able to "see" and record infinitely fine detail—in other words, it must have remarkable resolving power. The 63mm. Kodak Micro-File Ektar, a landmark in scientific lens design and precision workmanship, possesses this quality to the nth degree.

Nowhere will you find another microfilming lens that does so well the job assigned to this Micro-File Ektar. That fact is important even though you'll never buy such a lens. Indirectly you may benefit by its amazingly precise construction through a library's microfilming of newspapers or rare books...a public utility's microfilms of engineering drawings or wiring plans...or through any of a variety of other miniature film records that require only about one per cent of the storage space taken up by the original documents.

But the 63mm. Micro-File Ektar means most to you as a symbol of Kodak's fine-lens manufacture... of its proficiency in producing lenses that will more than satisfy your photographic requirements, no matter how exacting they may be... Eastman Kodak Company, Rochester 4, N. Y.

BULLETINS

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for first-hand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Using Microdol—The new fine-grain Kodak developer, Microdol, is an exceptional product. From a standing start, a few months ago, it has achieved a remarkable success.

Because it is so valuable and useful, it is important that its qualities and capabilities should be understood. To further such an understanding, an 8-page folder, "How to Use Kodak Microdol Developer," has been prepared and is to be had through Kodak dealers.

The folder is Data Book size and is punched so that it can be inserted in either the Kodak Photographic Notebook or the Kodak Reference Handbook. Registered Handbook owners will receive a copy by direct mail. As indicated above, others should apply to their regular Kodak dealers for their copies.

Selectol—Here's another new label—and product—for your darkroom chemical shelf. Kodak Selectol Developer is the name. It is a superior paper developer, with characteristics which will appeal to critical workers.

Like its predecessor, Kodak Developer D-52, Kodak Selectol will be found well suited for the production of warm-toned results. In addition, Selectol remains remarkably clear and retains its effectiveness almost unimpaired up to the point of chemical exhaustion.

Kodak Selectol Developer offers, too, greater useful capacity. That means economy. Its freedom from cloudiness facilitates full and easy inspection as prints come up and reach the critical point in development. And the extent to which Selectol maintains

its normal rate of development is a useful factor in controlling image color, especially when sepia toning is to follow.

Kodak Selectol Developer is available, in glass containers, in sizes to make one-half and one gallon of solution. Prices are \$.30 and \$.45, respectively.

REINSTATED—Have you "shopped" at your Kodak dealer's recently? You might find it interesting—and worth while—to scan his cases and shelves, for his stocks are gradually being replenished. A considerable number of "discontinued" Kodak products are back again—on a non-priority basis—and more are on the way. Some of them are items you've been wanting. A few of them are pictured on the bulletin board at the right; a more comprehensive listing follows:

Lens Attachments

- Z Kodachrome Haze Filter, for use with Ciné-Kodak E (f/3.5) and the Ciné-Kodaks Eight, Models 20 and 25.
- Kodak Portrait Attachment, Number 6A. Kodak Portra Lens, 1+, Series V and VI.
- Kodak Pictorial Diffusion Disk, Series V and VII.

Darkroom Aids

- Enameled trays.
- Eastman Film Developing Clip.
- 2½ x 3½ Kodak Sheet Film Developing Hanger, No. 5.
- 5 x 7 Kodak Sheet Film Developing Hanger, No. 2.
- Eastman Printing Frames, in several
- Kodak Auto-Mask Printing Frame.
- Kodak Special Squeegee.
- Flexo Print Roller.
- Kodachrome Illuminator.
- Kodak Photofinishing Clip (a new item).

Sundries

- Ontinod
- Kodaslide Adapter for 31/4 x 4 projectors.
- Tripod Adapter for Kodaks Bantam.
- Kodak Leather Dressing, 1-pt. and 4-oz.
- Nos. 2A and 3A Lantern Slide Boxes.
- Kodak Transparent Oil Color Outfit.
- Kodak Transparent Water Color Outfit.

KODACHROME ILLUMINATOR

TRANSPARENT OIL COLORS

K SHEET FILM

KODAK PHOTOFINISHING CLIP

OPTIPOD

KODAK SPECIAL SQUEEGEE

Kodak

KODAK PORTRAIT ATTACHMENT



YOU'RE "IN COLOR" with Kodak if you own almost any still camera ... or any home movie camera. That's how completely Kodak research has made color photography a part of everyone's life. With Kodak color in any of its five forms you can make your picture taking

a supremely satisfying experience.

And in the meantime Kodak's great color research program goes on without pause. For the future, as well as for today, it offers you the assurance of color photography at its very finest. Eastman Kodak Company, Rochester 4, N. Y.

Kodachrome transparencies
 Kodak Miniseler Prints

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ANDRE KERTESZ

SALON SECTION

PHOTOGRAPHS are richer if shown together. To give words to this intuitive approach, we might say that these pages are unified by the gentle feeling of oneness of all people. Andre Kertesz picture of clothes on the wash line is an amusing wink at Mom and Pop.

Jacob Lofman's picture of Shorty curled up in his chair, with vest neatly buttoned, mustache trimmed, rimless glasses, shoes so shiny, socks drawn up and 1910 chair with the lace doily is a classic not in portraiture but in human understanding; the same is true of Thomas Bouchard's dreamy photograph of Doris Humphrey dancing as though she were a cloud itself.

Display the photograph of the sailor and his boy alone and it is pleasing, yet put it opposite the Mexican girl with her dead rabbit and you have an impact.



JACOB LOFMAN

DON'T YOU FEEL THAT YOU KNOW HIM?



DORIS HUMPHREY, DANCING

THOMAS BOUCHARD



HI SAILORI

HARRY PENNINGTON





HELEN LEVITT

A CHILD BOUNCES BACK SO QUICKLY FROM A HURT, AND HOW JOYFUL THAT IS FOR ONE AND ALL OF US.



JUNIOR MERCHANT MARINE

CONRAD EIGER

[68]

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NEW ORLEANS BISTRO

GEORGE S. ROSENTHAL

Ever Heard of Diazos?

A method of sensitizing paper or film base to make grainless prints requiring as little as seven seconds from exposure to complete dry prints.

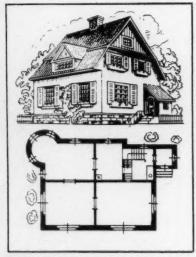
By BOB HURST

IT MAY well be in the cards that light sensitive diazo chemicals will soon be in general use. This process enables you to make ten prints in the same time it now takes you to make one, and better yet, at about one-tenth of the cost, for certain types of work. In the process of development, diazos unite with other bodies to form dyes, and for this reason color adaptations are comparatively simple. But what are diazos anyhow? Let's find out and at the same time examine the present status of their development.

Diazos represent a method of sensitizing film and paper at a considerably lower cost than silver, because they are applied in simple liquid form directly to the supporting material instead of being suspended in a gelatin emulsion which must then be coated on the stock. Moreover, they produce a positive image from a positive in a single step because of their peculiar reaction to the light source. They may be developed (requiring no fixation or washing) in a vapor or a solution with a resultant speed in processing, and are just about the answer to our prayer for a simple, low-cost, and rapid method of making pictures.

Now it is a sad fact that the loveliest of blondes is apt to be knock-kneed, and the most gorgeous brunette is likely to have a delicate moustache; in other words there is a fly in every ointment, and in diazos it is their comparatively slow speed at the present stage of their development. For making prints, sunlight, arc or mercury vapor illumination is necessary to burn in the image.

But it should be born in mind that in the early days of photography, sensitized plates were extremely slow also, requiring exposures that we now consider impossible for practical use. Nevertheless, Daguèrre turned out excellent photographs and we have every reason to believe that diazos too, can be improved to the point where reasonably short exposures will be sufficient. The basic process is not new, but it has only been used recently on a production basis in the newspaper field. Until a short time ago, diazos were used only for line work. as a full scale of greys could not be obtained. Recently a picture agency sent out dye-prints, made on Ozalid paper; and even the eagle eyed viewer couldn't notice the difference when reading his evening paper. Although a positive film



DIAZOS WERE ORIGINALLY USED FOR THIS



DIAZOS ARE NOW USED FOR THIS

is required to make diazo prints, it saves time in the long run to use diazos when a large number of prints are desired from one image, due to the tremendous reduc-

tion in print processing time.

Diazos are organic compounds containing nitrogen. Some of the compounds are sensitive to light and couple with other organic compounds to yield colored images. They may be destroyed or they may be activated by light, depending upon their structure. With the common type of diazo paper, the coating is destroyed by light so that a positive process results.

Because diazo sensitizing compounds are water solutions rather than emulsions of some type, they are coated on paper, cloth or other media by simple impregnation. This, of course, makes for much simpler coating technique and the amateur may well be able to do this job at home on any type of media he chooses. At present writing, as has already been mentioned, diazos are not terrifically lightsensitive, and may be successfully handled under Mazda illumination with complete safety.

Another interesting fact in conjunction with the diazos is their ability to produce images of various colors (only two at one time on the same sheet) by varying the constituents of the compounds used. Black, brown, red, yellow, blue, purple and violet as well as other shades are easily obtained with a minimum of effort. The different colored prints can be used to make copies for different departments, to identify different operations. This color characteristic is also interesting to the amateur who is dabbling in color processes. As time goes on, diazos may be developed that will give three or more color effects on the same sheet. Prints may be made on transparentized or opaque paper, transparent or opaque cloth, or transparent or matted cellulose acetate.

It has already been proven experimentally that by varying the light sensitivity of the diazo coating, dense shadows can be made to print black; middle tones, blue; and high lights, light brown, pink or violet. As you can readily see, this characteristic opens the door to all sorts of interesting experiments.

Let us now see how an ordinary sheet of diazo-sensitized paper is handled. In the main, it is used like a sheet of ordinary contact silver chloride paper. Exposure is made by either contact or projection, and then development is carried out. These important differences exist, however:

- 1) A "hot" light source (such as the sun or a carbon arc) is required.
- 2) A comparatively long exposure is given.
- 3) Development is done in a special solution which is brushed on the surface of the sheet. It takes place almost instantly and the paper does not become wet through. In addition to this so-called "wet or semi-wet process" there exists a "dry process," mentioned earlier in this article, whereby development is produced by exposing the paper to an ammonia vapor. This is probably a little quicker than the wet types, but has the disadvantage that an air-tight chamber is necessary to contain the ammonia gas. The one that will probably appeal most to the amateur will be the method whereby a developer is brushed on. This procedure gives prints in one color only.
- 4) No fixation is required.
- No washing is required.
- 6) All operations may be carried out under ordinary indoor lighting conditions, although strong daylight should be avoided.
- 7) Because the paper does not become soaked, it dries immediately and the finished print is ready in less than a minute. Some ammonia printing-developing machines are capable of producing a finished print in 7 seconds.

Although diazos are now primarily used by draftsmen and engineers to reproduce line drawings in place of blueprints, a longer scale of middletones between black

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and white, is possible with diazos than with silver images. Since the diazo image is formed of ultra-microscopic dye molecules rather than silver grains, the diazo image is grainless. On line drawings corrections can be made by using a chemical eradicator and then drawing in the new design. Light sensitivity will undoubtedly be stepped up so that a sheet of diazo paper may be put in the camera just as film, and a positive (a direct one!) produced in one shot. It is possible to do this now if you have the materials and don't mind very long time exposures.

Another interesting possibility in connection with diazos is the opportunity for assembly-line production. Continuous machines are now available where the material to be copied, together with a sheet of sensitized paper, is fed into the machine and within seven seconds the finished print drops in the hopper. Think of the kind of mass production for photo finishers and others engaged in large scale operations!

Among the concerns now manufactur-

ing diazo materials are Ozalid, Johnson City, New York (Division of General Aniline and Film Corporation, parent company of Ansco); Charles Bruning Company, Inc., 4700 Montrose Ave., Chicago 41, Illinois; Frederick Post Company, Box 803, Chicago; and Eugene Dietzgen Company, 22 West Monroe, Chicago. Of these, only Ozalid makes halftone diazo materials. The others are primarily concerned with the manufacture of materials for use in line work.

Not only can diazos offer speed of production, but in addition, the sensitized material itself probably will cost the same as the price paid for comparable silver sensitized paper. Think of the advantage of turning out 100 or more prints for friends, dried and ready for delivery in an hour or so.

Let us hope that the research chemists are able to whip the present stumbling blocks that prevent the general use of diazos in the photographic field. Once light sensitivity is improved, diazos may be No. 1 on the post-war hit parade.



"This is Mr. Parks, our negative expert."



to i

On Interpreting a Lady

← STRATE BELIEVES in reducing a portrait to its simplest and most essential lines. This picture, which is a bromoil-transfer on Japanpaper, reverberates a warm feeling. The features are clean and pure, and you don't get tired of looking at them. The model used is Pat Roddin (Powers).

BY WALTER V. STRATE

HAT would you call an artistic achievement? The handbooks about art are full of definitions. Without mentioning them all, I would say that an artistic production is characterized by its "creative element".

The perfect lens, the reliable shutter, the most convenient camera, the best emulsions, the fastest films, developers, fixers, toners are here. But in addition to this, the quality of the picture depends also on the skill of the man behind the ground-glass, his knowledge of how to use his camera, his lights, his developers. This is craftsmanship, and it can be learned.

The point is: would you not consider the mastering of the "tools" a preliminary condition in every field of the arts? Must you not learn how to draw and use color, how to handle clay or marble or bronze, how to counterpoint a fugue, how to write a novel? Isn't there a special technique in gouache and another in water color, one in copper engraving and another in wood carving? I don't believe this can seriously be denied. And I don't think that this part of artistic achievement is less pertaining to craftsmanship than the adequate handling of photographic material.

In every artistic field, there is a certain limitation of the subject. You can't bring out in a painting what you achieve



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STRATE

SADNESS IN THE RAIN

→ IN THIS PICTURE Strate introduces a dramatic, very dynamic note. He achieved his effect through the big black bat-like shadow which dominates the background. By shaping the top of this shadow like an arc, he gives you the feeling of sadness — and somehow of rain. The model is Mickey McGovern (Conover).

through sculpture, and not in a novel what you can say through a symphony. There are certain things which must be done in water color, others which require the heavier means of gouache or oils.

If you look at the work of the so-called experimental photographers, you see that they are not restricted to what they can place before the lens only. I don't think it is necessary for me to insist much upon this point: the magazines are full of solarized photographs, montages in black and white and color, super-impositions, reversed negatives, etc., etc. I admit—the field remains limited. But so is the field in most artistic achievement, and certain mediums (like water color or etchings) have a smaller range than photography, which is still in its baby shoes.

Photography—like every other art, has a technical side which must be learned and mastered, and this side falls undoubtedly into the category of craftsmanship.

The artistic quality of a production begins exactly where the craftsmanship ends: the creative imagination of the painter, writer, composer—or photographer, adds something new to his work, and the criterion in the judgment of his product should be the presence of such a personal note—good or bad—but there.

Of course, this can't be learned. It is a gift—it makes all the difference between an artist and a craftsman.

It is understood that a production—even if it shows signs of a creative imagination—can be good or bad. In other words, somebody can be an artist and his work may still not be good. The galleries are full of pictures which show imagination, but which are not worth the canvas and the frame. So are the libraries with books and the music halls with symphonies.

The photographer begins to use his imagination in choosing his subject, and in the way he employs his lighting. His imagination appears to a very considerable degree in the angle of his shot and the cropping of his page. But it is indispensible for the selection of a mood and the feeling he introduces into the picture. General rules for the correct use of space apply to photography as to all other graphic arts. Space is a living substance. It should be articulated. You can use it "positively" through the outlines of the subject. And "negatively" through the blanks and margins (background or foreground). The lines that carry your eye must be clear and clean. You should be able to follow them through in any good composition. In addition to all this, there

is light and shadow, which a photographer can use like a painter. He has to be careful as to his centres of gravitation in the picture. He can accept or reject the rules of "dynamic symmetry"—or any of the other "golden rules" of painting and drawing. But he must be aware of them. He will be influenced by texture or by the lack of it. He must express an idea—or his picture will be void of any real meaning.

If a painter won't go beyond copying nature as nearly as possible when making a portrait—he is no artist. And a writer who, without any personal note, relates facts in the manner of a chronicle, may be called a craftsman, but certainly not an artist.

The more you analyze these facts, the clearer it is that there is really no difference between a photographer or any other artist—provided he is more than a simple craftsman.

Photography is a very young branch of the graphic arts. The tools of photography are still very incomplete—but I have no doubt that they will grow better and better. There is a great temptation in this field for persons who want to make a good living and never intend to be more than craftsmen, because there are so many ways of commercial application. Thousands of photographers sell portraits to people who want nothing else but a likeness. Thousands of photographers sell pictures to people who use them for the sole purpose of perpetrating their businesses. But among the legion who never try to achieve anything but a correct rendition of gray tones between black and white, there are the few who use photography for a creative, artistic expression -because they want to convey something. These few must not be denied the epithet of being artists only because they have chosen photography as their medium of expression. I am confident that this verity will soon be accepted also by those who actually shrug their shoulders whenever a photographer attempts to do creative -and therefore artistic work.

HOW THIS UNUSUAL MONTAGE WAS MADE

THE FACING PICTURE called "Fantasy upon a painting by Lee Loring" was made in the following way: Strate selected a portion of the painting and made an 8 x 10 shot of it. The face of the dancer was shot separately. A number of pencil drawings followed in which proportions were studied, space arrangements verified, the design of the painting integrated into the face, and such parts of the painting studied, which were to disappear completely, in order to allow the eyes and other sections of the face to come out strongly. Then Strate started his work in the enlarger.

He printed one negative first, dodging all the parts which were not to appear in the picture. He then introduced the second negative into the enlarger and printed the sections, which were reserved for the blank spaces. This had to be done with the help of his pencil drawing, because in the enlarger the page looked white all through the process and there was no way of preventing the overlapping of one negative into the other, where such an effect was not desired.

Strate had further to balance the tone of his picture, because the two negatives used at completely different distances from the sensitive paper had to be exposed differently. Certain sections of each negative were printed more strongly than other sections (like for instance, the eyes, which are the most important part of the picture). The contours of the face had to be printed in such a way, that they should fade into the painting. The luminous pot behind the face had to be held back artificially, so as to bring out the cheeklines as strongly as possible.

Strate's first American work was published in Minicam, (Sept. '44) then in other photographic journals, and inevitably one of the Great Big Advertising Agencies came tap tapping at his door at the Gladstone Hotel in New York City. Would he glamourize cold cream, jewels, high-heeled shoes, furs and toiletries . . .? Contracts were spread before him, with fine type, as it always does, taking away the photographer's right to do as he chooses.

Strate, a cultured sociable and probably well heeled gent, a European in the full blown prewar meaning, scorned the fine type, and said "Yes, but on my terms." Diligent readers of Vogue, Harper's Bazaar and Glamour will soon find out what happens to Strate. Incidentally, he has just finished his second novel, a story of a man, a mistress, a wife and her lover. We didn't find out how it ends.





PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

PROCESSING FORMULAS FOR ANSCO COLOR REVERSIBLE FILM

(Continued from August)

SECOND EXPOSURE

Hang film four feet from a No. 2 Photoflood lamp and expose for 3 minutes—approximately 1½ minutes each side. The entire surface of film should be exposed, but care must be taken that heat from the lamp does not soften the film emulsion. Exposure times longer than three minutes do no harm except to increase danger of softening. If insufficient second exposure is given, the finished transparency will lack cyan and magenta and will have low density blacks.

DRYING FILM BEFORE COLOR DEVELOPING

It is possible to dry the film at this stage and complete the color development and remaining steps when desired.

This practice is not to be generally recommended but may be of great value for pictures taken on battle fields, expeditions, etc. Here it is not possible to complete the development but desirable to check exposure. Furthermore, the film after first development is less subject to deterioration under unfavorable storage conditions.

If it is necessary to dry the film at this stage, the washing time after short-stop should be increased to 10 minutes which, of course, requires cold and "hard" water.

When the processing is resumed, the dried film should be wet by two or three minutes presoaking in clean, cool water before placing it in the Color Developer.

COLOR DEVELOPMENT Ansco No. 602. Color Developer for Reversible Color Film

Water 65-70°F	50 cc.	
Ansco Dicolamine	15 cc.	doz.
Ansco Sodium Carbonate, mono-		
hydrated		2 oz.
Ansco Potassium Bromide	2.5 g.	37 gr.
Water to make	11.	32 oz.
Do not dilute for use.		

Develop Daylight Type Film 18 minutes at 68°F. Develop Tungsten Type Film 20 minutes at 68°F.

When the film is placed in Color Developer No. 602, the silver halides remaining after first development, and which were subsequently second exposed, are reduced to metallic silver in a manner similiar to black-and-white development. However, the Dicolamine employed in this case is of such a chemical nature that its oxidation product which is formed in situ wherever silver halides are reduced will combine chemically with the color component, also incorporated in the emulsion layer, to form the dyes.

Since each layer contains different dye components capable of forming yellow, magenta and cyan dyes, all colors in the subject may be reproduced by different amounts of one or more of the dyes in the emulsion layers. All of the layers are, of course, developed simultaneously by immersion in Developer No. 602. Because the color developer must penetrate evenly to all layers of the emulsion and give equivalent development rates in each layer, the color developer solution must be carefully compounded.

The concentration of sulfite ion is necessarily low in any color developer since high concentrations will interfere with the coupling reaction. However, it is necessary to have at least a small quantity of preservative present to insure moderate solution life. This is included in the Ansco Dicolamine solution.

Variations in the concentration of developing agent will increase or decrease the time necessary for color development and will also modify color balance slightly. A reduction in the concentration of developing agent will give generally warmer tones, and an increase generally colder tones.

A word of caution must be given here. The color developing agent is an aromatic amine of the same family as paraphenylene diamine. If a solution of the substance is spilled on hands or clothing, and is not immediately washed off, bad stains will form. In addition to these stains, a skin rash may be caused by such contact with the developing agent. Persons vary widely in their sensitivity to this chemical, and while some people may work with it for years without difficulty, others may be affected by a few repeated contacts.

By the simple precaution of wearing rubber gloves while mixing the developer or performing color developments, and particularly by observing ordinary good housekeeping around the darkroom no difficulty will be encountered. A recommended routine procedure for adequate protection is keep a jar or tray with 2% acetic acid in the darkroom to rinse the hands after any use of the Color Developer, regardless of suspected contact with the chemical.

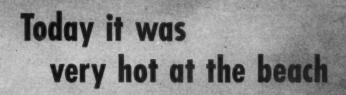
The concentration of sodium carbonate has a marked effect on color balance of the transparsacy. Lower concentrations of carbonate will give relatively more development of the cyan and magenta layers to yield a colder color balance. Higher concentrations of carbonate than the recommended 67.5 grams per liter increases yellow layer development to give warmer than normal tones. Ten percent variations of carbonate may easily be detected.

Potassium bromide again serves the purpose of a restrainer and must be controlled within 10% to insure proper developer activity.

(To be concluded in October)

Press Association GRAFLEXby Joe Rose







When you look at war pictures, think of the photographers who took them. A photograph which shows Marines coming across a machine-gunned beach reminds us that a man and a camera were there too . . . being shot at.

One famous group of combat photographers is represented by The Wartime Still Picture Pool. Associated Press, International News Photos, Acme News Pictures, and Life Magazine team together to give each service the benefits of the combined coverage of all four great picture-taking services.

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Press Association Inc. Photo GRAFLEX-made by Joe Rosenthal



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MINICAM PHOTOGRAPHY

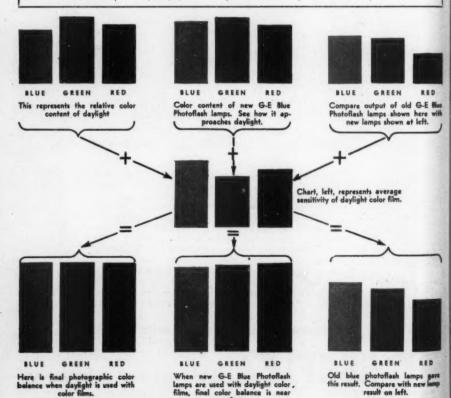
PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

NEW G.E BLUE PHOTOFLASH LAMP EXPOSURE DATA

As announced in the New Products Department of the August issue of MINICAM PHOTOGRAPHY, General Electric is using a new type of blue lacquer on blue Photoflash lamps Numbers 5B and 218. The new lacquer absorbs less light allowing a 40% increase in light output, in addition to truer color rendition. Until new wrappers are available, present ones will be stamped to indicate the change.

		Kodachrome Daylight Ansco Color Daylight		Kodacolor	
Color Bulb Size	Shutter Speed	Professional	Miniature	Roll Film	
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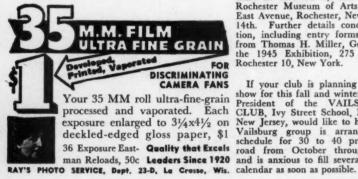
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CAMERA CLUB

NEWS AND IDEAS

FIRST CALL DEPT. Well, here it is, Clubsters, the announcement a lot of us have been awaiting with pin-drop expectancy . . The 1945 Exhibition of Photography, arranged by the PHOTOGRAPHIC SOCIETY OF AMERICA, will be held in Rochester, New York, beginning November 4th.

Individual contributors not necessarily members of PSA-are cordially invited to enter one or more of the following sections: Pictorial Section for black-and-white pictorial prints. A limit of four prints may be submitted by an individual. The entry fee for any number to and including the limit is one dollar. Color Section-for color slides and color prints. A limit of six slides and/or four color prints may be submitted by an individual. The entry fee of one dollar covers any number to and including the limit. Prizes will be awarded for outstanding transparencies. Nature Section— for all types of photography or nature subjects, including black-and-white and color. A limit of four prints and four transparencies may be submitted by an individual. One dollar entry fee covers any number to and including the limit. Technical Section-for black-and-white and color photographs showing technical applications of photography. No limit; \$1 entry.

Additional features of the 1945 Exhibition will include a display of outstanding news pictures collected by the Press Division, a historical exhibition of equipment, and a group of photographs representing the best Camera Club work of the year.

Since there will be no PSA convention this year due to transportation difficulties, the annual business meeting of the Society is scheduled for November 3rd and 4th in conjunction with the opening of the Exhibition.

Each contributor will receive the special Annual Issue of the "Journal of the Photographic Society of America" which will contain a complete Exhibition catalog. Prints must be received by Mr. George Scott, c/o Rochester Museum of Arts and Sciences, 657 East Avenue, Rochester, New York, by October 14th. Further details concerning the Exhibition, including entry forms, may be obtained from Thomas H. Miller, General Chairman of the 1945 Exhibition, 275 Chelmsford Road, Rochester 10, New York.

If your club is planning an exchange print show for this fall and winter, Harry R. Wilson, President of the VAILSBURG CAMERA CLUB, Ivy Street School, Ivy Street, Newark, New Jersey, would like to hear from you. The Vailsburg group is arranging an exchange schedule for 30 to 40 prints to go on the road from October through June of 1946, man Reloads, 50c Leaders Since 1920 and is anxious to fill several openings on their

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"Home For Keeps"

... THE KALART PICTURE OF A LIFETIME

KALART pictures are synchronized flash pictures the proper flash at the proper time—indoors or outdoors, in black-and-white or color:

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Home for Keeps is the grandest occasion on the calendar for many families these days—and one to cherish always in memory and pictures.

This KALART picture captured an intimate glimpse of Dad's mixed emotions as love, jubilance and paternal pride bubbled over. It's the kind of picture that requires split-second timing—a job your KALART Speed Flash handles beautifully.

KALART



Before the war, one amateur told another, if you want an enlarger that's good, one that's dependable in service, one that delivers the performance of top-price instruments, see a Federal enlarger. Consequently, there were so many Federal fans that our enlargers were in more American darkrooms than any other brand.

Postwar models of Federal enlargers will be equally as popular for the same reasons. In addition, by utilizing our war experiences to the fullest advantage, we shall be able to the fullest advantage, we shall be able

Postwar models of Federal enlargers will be equally as popular for the same reasons. In addition, by utilizing our war experiences to the fullest advantage, we shall be able to offer the photographer even more in the way of fine construction, durability and versatility. See the Federal enlarger when it becomes available.

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Speaking of future club plans, MINICAM urges you to send in "news flashes" hot off the crystal ball. As you undoubtedly know, CAMERA CLUB NEWS AND IDEAS must be prepared for the printers weeks in advance of delivery date. For this reason many interesting items in individual club bulletins have lost their timeliness and become "ancient history" before we can get them to press. So... though our space is limited, we'll do the best we can by you if you'll let us know your plans early. A penny postal card will do the trick...

Speaker at a recent meeting of the CIRCLE OF CONFUSION Camera Club of Whittier, California, was Mr. F. R. Abbott, southern California's district representative of the Bausch and Lomb Optical Company. Said Abbott: "The finest lenses and optical glass is now made in the United States. After the war approximately 90 percent of the lenses manufactured will be 'coated' and the coating will be scratchless and pratically permanent." (Chalk up one more reason for helping to send the Japs to — their ancestors — in a hurry!)

Congratulations and best wishes to the newly elected officers and board members of the CHICAGO AREA CAMERA CLUBS ASSOCIATION who were guests of honor reently at a banquet in the Roosevelt Room of the Morrison Hotel. The new officers are: Anne Pilger Dewey, President; Earl Bennet, Vice President; O. B. Turbyfill, Treasurer; Betty Surganty, Cor. Sec'y; and Betty Henderson, Rec. Sec'y.

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Sun Ray Products Available

THE SUN RAY PHOTO COMPANY, INC., 295 Lafayette St., New York, reports they are now in production on a number of items for civilian use, without priorities. Ready now are the Sun Ray Model D, 21/4x 31/4 Enlarger; the No. 17 Spotlight, a number of the more popular Sun Ray Flood Lamps, some Tripods of course, and a few different styles of Camera Stands. Dealers are stocking these items now.



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Charcoal Black H and J Discontinued

DASSONVILLE CO., LTD., supplier of Charcoal Black Projection Papers, regrets to announce the discontinuance of the manufacture of Charcoal Black Types H and J for the duration of the war.

According to Mrs. F. C. O'Connor, advertising manager of Dassonville Co., Ltd., this move was taken for two reasons. Firstly, the inability of the company to secure the correct grades of raw stock, and their refusal to lower the high standards of their product by the use of inferior papers. Secondly, by the elimination of Types H and J, the company will be able to concentrate on the original Dassonville surfaces, Types B, C, D, E and F. Type I will also be available in limited quantities. Although this is a new Charcoal Black paper, it will be kept on the market because of its wide use in carbro work.

Lens Cleaner

ROUGENE is a new lens cleaner and polisher, manufactured by the Fisher Manufacturing Company, manufacturing chemists of Rochester 11, New York.

A white cream, Rougene, is applied to the lens sparingly with the finger tip. When wiped off with lens tissue or a soft cloth, the lens sparkles like crystal. The manufacturer states that the base for this polisher is the same as the base in the polish used by leading lens manufacturers for polishing lenses before they leave their factories. A jar lists at 50c, and is available from dealers or the manufacturer.

Relief from "Headaches"

DON'T let warm solutions ruin film and paper. Use these four Edwal products to insure good results in spite of high temperatures in hot weather processing.





Edwal Thermo Fine

This excellent, low-cost, fine grain developer, containing Edwal Thermo-Salt, permits development in temperatures from 65° to 90° F. Easy to use. Permits 15 to 20 diameter enlargements. 1 Qt. Size Tube, 35c

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It also contains Thermo-Salt to prevent emulsion swelling before hardening action begins. Permits warm water washing.

1 lb. can (makes 12 pts. of hardener)...50c



Edwal Quick-Fix

This high-speed, non-hypo liquid fixer with a special hardener fixes film completely in three minutes. Films and prints require less washing.



1 Lb. Thermo-Salt (treats 18 pts. solution), 45c

Edwal Thermo-Salt

When added to film or paper developers, Thermo-Salt permits safe development up to 90° F. Prevents reticulation, frilling, and pinholes in film; and blocked shadows and stains in prints.

At your dealer's-or write us for circular No. 226-9M



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1 Qt. (makes 1 Gal.)
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Trimming Boards

ALL METAL Aray Trimming boards with non-warp, metal handles are available for immediate delivery, from Arel Photo Supply, 4916 Shaw Blvd., St. Louis, Missouri. The trimmen are available without priority in the following sizes: 6"x3", \$1.75 list; 6"x6", \$2.50 list; 10"x 6", \$4.25 list.



Xodacolor Enlargements

RAINBOW COLOR PRINTS, P. O. Bes 1745, Washington, D. C., announce a new color print service, believed to be the first available anywhere. Full-color enlargements are made from Kodacolor negatives, to any size, at reasonable prices. A 5x7 color enlargement, mounted in an attractive folder, is priced at \$3.00, 8x10 \$5.00. Duplicates are available at reduced prices.

Kodak Announces Anti-Cal

TO COMBAT the formation of muddy precipitates on negatives, sludge in developer, and scale on processing equipment (clips, tank, racks)—caused chiefly by calcium salts in water—Eastman Kodak Company has introduced a photographic water softener known as Kodak Anti-Cal.

Small quantities added to developers are sufficient to bind the offending calcium in solution and prevent its precipitation, thus increasing the useful life of a developer. Anti-Cal is stable and will not decompose in solutions at room temperature for many months. At temperatures of 85° to 95° F. Anti-Cal in solution remains effective for several weeks—longer is small quantities of sodium citrate are also added.

The new product should prove a boon is all photographers, particularly those in hard water areas. It is available at Kodak dealers in 4-ounce and 1-pound sizes.

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GADGETS, KINKS AND SHORT CUTS

We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut accepted by this column.

Vibration Amplifier

FASTENING a two or three foot piece of small diameter wire to the lens mount of your camera will aid in determining the stability of the tripod and/or pan head. A small piece of tissue paper taped to the end of the wire makes the motion more evident.



Not only will this test enable you to get sharper pictures but it will be of help if you contemplate the purchase of a new tripod or tilt-top. After all, the most expensive equipment is that which does not quite do the job.— Paul S. Hoffman.

For Bottle Caps

PARAFFIN will make a fine gasket in screw caps for bottles or jars of chemicals, and does not contaminate the solution. Remove any paper, rubber or other gasket that is in the cap. Pour a small quantity of hot paraffin in the cap and let it set level. After the paraffin is set, but before it gets hard, screw the cap on the bottle. This forms a seat that will seal when the paraffin is hard.—W. K. Patterson.



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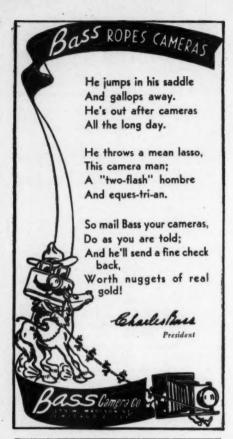
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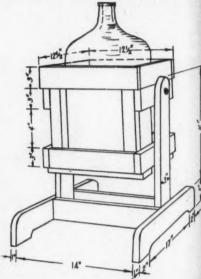
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Carboy Inclinator

HOW MANY times have you labored over a big carboy of solution trying to pour a few ounces into a graduate? That will be the number of times you wished for a carboy inclinator. The damage from a few splattered drops of solution on ones clothing will be far more expensive than the material required to construct an inclinator. For the large carboys, 2x4 lumber may be used for the supporting frame work, while the carriage is made of 1x4 material. For small glass bottles the entire inclinator may be constructed of 1x3 material. The carriage is



made to fit the size carboy or bottle used. For the inclinator shown in the illustration, the following materials are needed: 2-1"x3"x17"; 2-1"x3"x14"; 2-1"x3"x19"; 6-1"x3"x 12"; 4-1½"x1½"; 6-12"x3"x11"; 4-1½"x1½"x1½"x13" (corner posts); 2-3" bolts with washers.

To protect the wood frame work from spilled solutions acid resisting paint, such as Kodacoat or Probus, should be applied.

A carboy of acid, after being opened, should be kept in a well ventilated room. Sand, kept in a small box close by, may be immediately sprinkled on spilled acid. The sand is then swept into a dust pan and disposed of in a regular trash container. Care should be exercised in handling all strong solutions to avoid injury to hands, eyes, and clothing.—R. D. Etter.





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Camera,

Photo Masks

LARGE PRINTS that have been exposed incorrectly should not be thrown away. Instead, if you miss the correct exposure, turn on the white light and let the prints turn black. Fix, wash, and dry in the usual manner, and you can use them for making a variety of printing masks in the shape of circles, ovals, rectangles, squares, and other shapes.-William Swallow.



Cutting Paper Under Safelight

IT IS ECONOMICAL to buy enlarging paper in large sizes . . . and is easy to cut it to exact sizes under a safelight with the aid of a draftsman's triangle. Slide one leg of the triangle along the top of the trimming board to the width desired. Secure it. The other leg of the triangle forms a guide that is parallel with the cutting knife.-Harvey Barashick.



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Univex or Memo Reloads, 59c each! Empty cartridges required with order! OR, inc 10c deposit for each reload! Mail Orders Promptly Filled Postpaid or C. O. D. Miniature Film Supply Co., Dapt. S. 723 Seventh Ave., N. Y. C.



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It takes time and patience rather than exceptional mechanical ability, but when achieved the results amply reward the efforts.

The Kit contains the same materials used by the inventor, together with instructions for making and installing in motion picture and slide projectors. Color Prints may also be made from Iriscope projections.

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Demonstrations have been described in articles in Popular Photography, Minicam Photography, U. S. Camera, Home Movies, Time, Mechanix Illustrated, Printers Ink, Modern Lithography, and many other publications here and abroad.





Substitute Battery Set-Up

I HAVE FOUND it almost impossible to obtain the flat type spring contact batteries. Arnold Smidt's idea in Minicam, April, 1944, jogged my own gray matter and I came up with an idea for supplying current to a standard Kalart Synchronizer.



A temporary power outlet can be installed in the battery box with the following method and materials. Obtain two phone tip jacks, the kind requiring ¼ inch hole; two phone tips, two loop terminals, and two strips of ¼x3 inch copper strips. Also 3 feet of rubber covered 18 gauge wire.

Drill two one-quarter-inch holes in lower end of battery box to receive phone tip jacks. Solder copper strips to jacks as shown in illustration and bend strips to form contact with lamp socket and original battery contact. If the installation is to be permanent, the copper strips may be soldered at the lamphouse and battery contact. When the flat spring contact type battery is again available, a touch with the hot soldering iron will remove the strips. Next solder phone tips and loop terminals onto three foot length of rubber covered wire. Plug phone tip ends into battery case outlet, attach loop terminals to dry cell, Eveready No. 6 or similar battery, and you are all ready to shoot. The battery may be carried in the pocket, or a case with shoulder strap can be made. This outlet is handy for multiple flash .- H. R. Ott.

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You get many extras in a SOLAR enlarger

WITH a Solar Enlarger in your dark room, better prints from all your negatives will be a certainty. You'll spend many fascinating hours transforming your small negatives into big, beautiful "prize winning" prints. Then you can replace the lamp house with a Solar Camera Back and you have a handy studio camera—ideal for copy work, portraits and table-top photography. Ask your dealer to show you a Solar.



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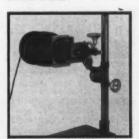


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graphically, for here you get the girls, the trapeze artists and the clowns. Two factors to bear in mind however, get close and watch out for poles, signs and wires which usually interfere in background.

Most fairs have a multitude of choice livestock and the proud owners of the prize winners are always glad to have their blue-ribbon animals photographed However, the owner is inclined to be somewhat of a nuisance, for he insists the animal be photographed à la livestock catalog with all points showing and then the animal is usually so bedecked with ribbons, it looks more like a ship about to be launched; all this with bad backgrounds of course. One would do much better to go to a farm pasture or farmyard for animal pictures.

The midway at night is a good bet for interesting pattern pictures. Of course before you can attempt anything of this sort, your faithful companion will have insisted you go on the roughest rides in the midway. However, the fact that you are beaten, bruised and shaky does not interfere with the pattern shot, for you must use a tripod, pick a definite pattern of light such as a ferris wheel, stop down camera, put it on time and when you have finished a cigarette or had a short beer, come back and close the shutter. You will have an interesting picture provided you kept it simple, allowed no confusing lights in background or foreground to break the pattern and of course provided nobody stole your camera while you were out having that beer.



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Septemb

MINICAM'S lar prizes from 21/4 transparen hand colo All priz

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Entries midnight, Contest, East 12th

MINICAM'S COVER CONTEST

September 16th is the closing date for MINICAM's cover contest offering hundred dollar prizes for color transparencies. Any size from 21/4 inches or more is OK; larger s.zed transparencies are preferred. (No 35mm. or hand colored pictures for cover use.)

All prizes are the same—\$100 each; there are as many prizes as acceptable cover pictures are entered. Entries will be judged for photographic quality, color, artistic merit, newsstand appeal and general interest to photographers.

Cover material must be original and unpublished.

All entries will be returned whether used or not. Winners will be notified and names announced in MINICAM as soon as possible after close of contest.

Properly identify each color shot with name and address, wrap securely and enclose re-turn postage. A return address label will be appreciated.

Entries must be postmarked no later than midnight, September 16, 1945. Address: Cover Contest, MINICAM PHOTOGRAPHY, 22 East 12th Street, Cincinnati 10, Ohio.

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THE FEELING OF WHITE (Continued from page 58)

Last year when the Museum of Modern Art exhibited some of my photographs, I was asked to send a title for the pictures that were to be shown as a group: pictures of people, flowers, churches, tombstones, buildings. . . . I said that if the exhibition must have a title, it should be "The Feeling of White." I was told that the Museum officials objected to this title. I still do not

Although my photographs reproduced in this issue happen to be of churches, I did not take them because I am enamored of organized religion.

I took them because the feeling that went into the making of these simple white spires seems somehow—without my "thinking" about it—closely related to the kind of feeling I have when I see anything that moves me. The way they reach out directly, clearly, toward the infinite and unattainable, is something I love to see. It is the kind of thing I always want most to photograph.

It is sad when a white spire is no longer clean, when the white paint no longer shines. One doesn't photograph a spire the same way when it is painted, clean,

as when it is not.

understand why.



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MINICAM'S ANNUAL LIST OF PHOTOGRAPHIC TEACHERS

(Continued from page 12)

IOWA STATE TEACHER'S COLLEGE Cedar Falls, Iowa. Dr. H. A. Riebe, Instructor. Audio-Visual Education offered to train teachers in the most effective use of audio-visual aids in instruction. Class meets three days per week, plus laboratory week, for twelve weeks. Course is open to any college student of advanced standing, but others are accepted by special arrangement with instructor. Credit for counse is 3 quarter hours toward graduation.

LUTHER COLLEGE, Decorah, Iowa. Professor Emil Miller, Instructor. Elementary course in practices and principles of photography, properties of lenses, lighting, exposure developing, printing, enlarging. Tuition \$15 for 18 weeks. One recitation a week plus one

three-hour laboratory period.
GRINNELL COLLEGE, Grinnell, Iowa, Dr. W. C. Oelke, Instructor. Chemistry Department offers lectures, demonstrations and laboratory work on theory and practice of photography. Course is not intended to turn out professional photographers but will give an interested person a good start in amateur photograph from the hobby standpoint. It also serves those students wanting to learn the basic technique of the photographic process for use in scientific and teaching work such as the recording of data or making of slides and other visual education material. College has flat rate tuition. Photography course is taken as part of regular elective college work. Sixteen weeks; two hours lecture, and two 2-hour lab periods each week.

STATE UNIVERSITY OF IOWA, IOWA City, Iowa. Edward F. Mason, Instructor. School of Journalism offers course in News Photography, which may be taken as an elective in Liberal Arts—covers two semesters for a total of 4 credits. Tuition is \$130 for Iowa residents, \$170 for non-residents—covers full schedule of Liberal Arts courses. Laboratory facilities are available. Summer School offers a course in Audio-Visual aids that includes some work on motion picture photography and the making of colored slides and lantern slides. John R. Hedges is instructor. This is a part of the College of Education.

KANSAS

CENTRAL COLLEGE, McPherson, Kansas Elementary Photography. Tuition \$11 for 18 weeks, 3 hours a week. Laboratory fee \$2.50 May be taken by anyone.

KANSAS STATE TEACHERS' COLLEGE,

Emporia, Kansas. No course in photography as such, but Visual Education offers some photographic work concerned with the making of lantern slides and pictures for schoolroom use.

KANSAS STATE TEACHERS COLLEGE, Department of Printing, Pittsburg, Kansas Leroy Brewington, Instructor, Elementary and Industrial Photography. Dr. O. A. Hankammer, Instructor, Audio-Visual Education. Tuition \$2 an hour in winter term of 18 weeks; \$4 an hour in summer session of 9 weeks. Courses YOUR CHA



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KENTUCKY

NAZARETH COLLEGE, Louisville 3, Kentucky. Offers Elementary course in photography. Lighting, lenses, developing, enlarging, camera technique. Two lecture and one laboratory hour a week; 3 credit hours given. Fall term, night and day classes. Course open to anyone.

LOUISIANA

SOUTHEASTERN LOUISIANA COL-LEGE, Hammond, Louisiana. R. T. Pursley, Instructor. Photography offered as an elective course, designed to enable students to take and complete a pleasing picture. Instruction is started with the use of a pinhole camera which the student makes himself. Paper and cut film negatives are used. Natural, artificial and combined lighting of the subject is studied. Final examination consists in presenting an acceptable 8x10 mount of an assigned campus subject. This is a regular course offered along with the college curricula. Four hours a week for 18 weeks, given during spring term as a usual rule.

weeks, given during spring term as a usual rule. LOYOLA UNIVERSITY, 6363 St. Charles Avenue, New Orleans, Louisiana. Twelve weeks course in photography taught by Dean McClos-

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MAINE

UNIVERSITY OF MAINE, Orono, Maine. Professor Charles B. Crofutt, Instructor. Fundamental Theories and Techniques of Photography. Construction and use of cameras, exposure, emulsion, filters, artificial lighting and copying, contact and projection printing, dark-room practice. The student is required to furnish a reasonably good camera and supplies for personal use. Darkroom equipment is furnished by the university. Tuition \$10.50 for Maine residents; \$18 for non-residents. No charge it taken with regular course. No prerequisite, although algebra, chemistry and physics are advantageous. Two hours lecture and 3 houn laboratory per week for one semester of 17 weeks. Credit is 3 semester hours.

MARYLAND

HOOD COLLEGE, Frederick, Maryland. One semester course in photography in altenate years. One lecture hour and 2 laboratory hours a week for 18 weeks. Lab fee is \$4.

THE SALISBURY CAMERA CLUB SCHOOL, 105 Market Street, Salisbury, Maryland. Movie and Still Photography count. Lectures given two nights every month. There is no charge, but student must be a member of the club. Further information may be obtained from Levin G. Hayman, P. O. Box 45, Salibury.

MASSACHUSETTS

BOSTON CAMERA CLUB, 351 Newburg Street, Boston, Massachusetts. Offers a series of six or eight lessons in various phases of advanced photography, usually in October and November. Instructors are qualified members of the club. Method of instruction is lecture and

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FRANKLIN TECHNICAL INSTITUTE Berkeley and Appleton Streets, Boston 16, Massachusetts. Elementary Photography and Advanced Photography. Classes meet two evenings a week, 7 p. m. and 9 p. m.; each course requires one term of 17 weeks. Charge per course is \$25. Opening dates are October, February and June. Mr. Lee Bowman is in charge of the courses, assisted by Francis I. Mason. Write directly to the Institute for further information.

MASSACHUSETTS DEPARTMENT OF EDUCATION, University Extension Classes, 200 Newbury Street, Boston 16, Massachusetta Commercial and Advertising Photography. Allen Stimson, Instructor. Twelve lectures, \$11: material extra. Planned for both beginners and those who have fundamental knowledge of photography. Meets Wednesdays, 7:30 to 9 p. m. beginning in October. Photographic Technique meets Friday evening, 7:30 to 9 p. m., beginning in October. Charge is \$11 for 16 lectures. Course is planned for those who have a bair knowledge of photography. State certificates are awarded to those fulfilling requirements of

course satisfactorily.

SCHOOL OF PHOTOGRAPHY, Boston
YMCU, 48 Boylston Street, Boston, Masschusetts. General Photography, Portraiture Ralph Osborne, Instructor. Lecture and demosstration, 1½ to 2 hours a week; 14 weeks for General Photography and 10 weeks for Potraiture. Courses include exposure, developing printing, enlarging, retouching and the Abrasion Process, composition, Kodachrome. Tuition is \$10 for Portraiture; \$12 for General Photography. Laboratory available for \$5 extra

LYNN Y. M. C. A., 85 Market Street, Lynn, Massachusetts. Commercial and Pictorial Portraiture. Allen Stimson, Instructor. Tuition is \$12 for 10 weeks, studio demonstrations; Spring term. Retouching Negatives: \$10 for 7 weeks laboratory instruction; Winter Term. Photographic Darkroom Technique: \$12 for 10 weeks darkroom demonstrations of methods used in making salon quality prints; Winter term.

SMITH COLLEGE, Northampton, Mass-chusetts. Mrs. Jean P. Hatheway, Instructor. Department of Physics offers course in photography that includes study of photographic processes, chemical and optical theory. For graduate students the fee for this single course for one semester is \$37.50. For non-collegists students the fee is \$45. Spring term, day classes 5 hours a week for 17 weeks; 2 hours lecture, 3 hours lab work.

MOUNT HOLYOKE COLLEGE, South Hadley, Massachusetts. Mr. Rogers Rusk and Miss Reina Sabel, Instructors. Photographic principles and methods; technique of picture taking and picture making. Tuition for students not taking regular curriculum, approximately \$25 for one-hour course and \$50 for two-hour course. Regular tuition is \$50 and \$100. Semester consists of 16 to 17 weeks.



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WELLESLEY COLLEGE, Wellesley, Massachusetts. Catherine Burke, Instructor. Department of Physics offers course in photography only to students taking the regular curriculum. One to three hours a week for 34 weeks.

MICHIGAN

UNIVERSITY OF MICHIGAN, Ann Arbor, Michigan. Edward Young, Instructor. Department of Civil Engineering offers course in basic photography, aerial photography and mapping. Tuition \$65 a semester for Michigan students, \$120 a semester for non-Michigan students. Basic course is 16 weeks, 6 hours a week; Aerial is 16 weeks, 5 hours a week. Laboratory fee of \$3. The Extension Service offers a correspondence course in photography that gives theoretical and practical aspects of photographic instruments and their operation. Darkroom technique, analysis of pictorial photography with emphasis on composition, color photography, reproductions are among topics studied. Practical exercises are undertaken by the student, but these can be omitted in cases where equipment is not available. Frederic A. Reiss is Instructor. News Photography Course open to Seniors concentrating in Journalism; Spring term; no credit. Hours are to be arranged. Instructor is Wesley H. Maurer.

MOTION PICTURE INSTITUTE OF THE U. S. A., INC., 217 S. Woodward Avenue, Birmingham, Michigan. A correspondence course. John W. Gafill, President. Advanced amateur cinematography; industrial and freelance motion picture production; dramatic film

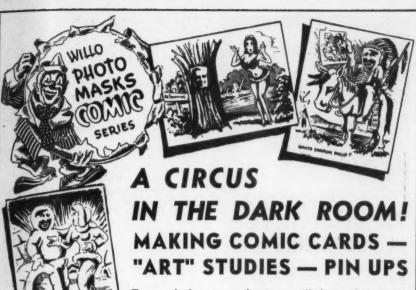
production; general motion picture technique. Course devoted exclusively to motion picture technique. Purpose of the school is to provide personnel capable of doing creative work in cinematography for education, industry and practical purposes. Tuition \$10 to \$65.

ALEX L. SCHEER, 16760 West Out Drive, Dearborn, Michigan. Alex L. Scheer, instructor. Instruction in photographic technique with special emphasis on exhibition type pue tures. Course usually consists of four lesson of four hours each. Fee is \$20 for the course. All instruction is individual and hours are by arrangement.

DETROIT SCHOOL OF PHOTOGRAPHY, 8326 Kentucky, Detroit 4, Michigan Offers four courses: Fundamentals of Photography, I and II, taught by Julian J. Gloomis, Advanced Portraiture and Portraiture, taught by Michael J. Roll. Courses begin in September, one evening a week for 10 weeks; \$30 per course. Studio, enlarging rooms, darkroom available for students' use.

THE PHOTOGRAPHIC GUILD OF DETROIT, Hotel Statler, Detroit, Michigas. Offers an intensive lecture course covering all phases of photography. Each session is presided over by an instructor who is an expert on the subject. Begins September 10, 1945.

MICHIGAN COLLEGE OF MINING AND TECHNOLOGY, Houghton, Michigan. Professor F. L. Partlo, Instructor. Course offered for the benefit of students who wish to acquaist themselves with the physics and chemistry of photographic equipment and processes. Special



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LANSING PUBLIC EVENING SCHOOLS Lansing, Michigan. John L. Beech, Instructur. Photographic classes two evenings each week (one lecture class and one lab class) for 20 weeks, October to March—7 to 9 p. m. Photographic technique and pictorial photography. High school credit given.

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STATE TEACHERS COLLEGE, Mankate, Minnesota. G. M. Wissink, Instructor. Department of Physics offers course in Elementary Photography. Covers work in developing, prising, enlarging, as well as the organization as operation of camera clubs in High Schook Four hours a weck for 12 weeks.

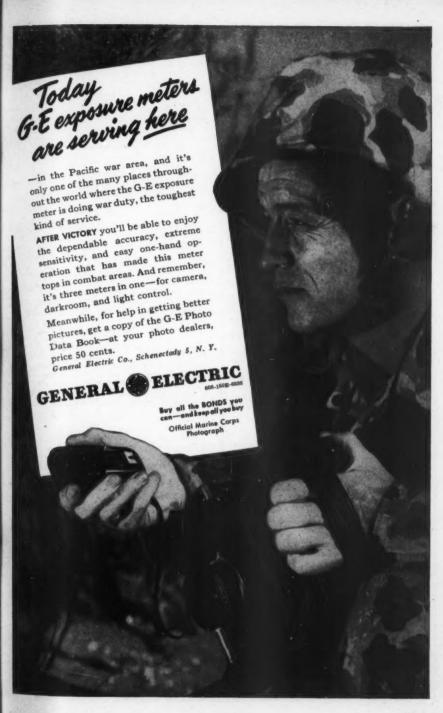
UNIVERSITY OF MINNESOTA, Minusapolis, Minnesota. Mr. Gerald Hill teaches two classes in photography. The beginning course gives instruction in the use of cameras, primary studies in optics, film and paper emulsion, etc. Actual darkroom work included in course Fall, Winter and Spring quarters; three credits. The second course is for those who have take the beginning course or who have done photography work and know the principles of development and printing. Three credits. A se of \$5 per quarter is charged for each course.

MACALESTER COLLEGE, St. Paul, Manesota. Normally offers a one-year course in photography, but for the present time it is been taken off the schedule.

MISSOURI

UNIVERSITY OF MISSOURI, Columbiasouri. Clifton C. Edom, Instructor. School Journalism offers two courses in press participation of the columbia of the columbi

MISSOURI SCHOOL OF MINES AND METALLURGY, Rolla, Missouri. Dr. Curis L. Wilson, Dean. Professors C. Y. Clayton, Ro Bremer, Instructors. Courses in photomicroscopy and photomicrographs given as part of the work required for a degree in metallurgical engineering and civil engineering. Course take from 18 to 36 weeks, one to five hours a week.



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LINDENWOOD COLLEGE, St. Charles Missouri. Miss Lois Karr, Instructor. Course in photography designed to give student some knowledge of the theory and procedure is volved in making good pictures. Eighten weeks, one-hour lecture and one three-hour lab period a week.

CENTRAL MISSOURI STATE COL LEGE, Warrensburg, Missouri. Industrial Am Department offers Elementary Photography a part of the regular program. Students may take three or four other subjects. Two lecture and six lab hours a week for 16 weeks; Fall and Spring term, day classes. Tuition \$20 fm the entire program of studies. Darkroom equipped with enlargers to accommodate a range of film sizes. Work done on individual basis. N. B. Grinstead, Instructor.

MONTANA

MONTANA STATE UNIVERSITY, MISsoula, Montana. Newspaper Photography given in Journalism School. Andrew C. Cogswell Instructor. Course is restricted to majors in Journalism. Prerequisites include the course is newspaper reporting and consent of instructor Autumn and Spring quarters; day class, 2 ke ture and 4 laboratory hours a week for 10 weeks. Tuition covers a full schedule of course -\$35 for residents, \$65 for non-residents.

NEBRASKA

STATE TEACHERS' COLLEGE, Kearney, Nebraska. D. E. Fox, Instructor. Theory and Practice of Photography. Course is built around photography as a hobby, has no prerequisite and is not technical. Course fee \$2.50, but when enrolling general resident college fee amounting to approximately \$22 must be paid

UNIVERSITY OF OMAHA, Omaha, Nebraska. Al Bliven, Instructor. Practical Photography, Advanced Photography, motion picture, darkroom technique. Courses offered for adult who are seriously interested in the study of photography for use in industry, commercial art, advertising or as a hobby. Tuition \$12 for each course. Two hours or more a week for 10

NEBRASKA STATE TEACHERS, Wayne, Nebraska. Physical Science Department offen two-hour course in photography during second semester of 1944-45. Optical science of cameras, developing, exposure, enlargement, copying. Lab fee of \$1.

NEW HAMPSHIRE

UNIVERSITY OF NEW HAMPSHIRE, Durham, New Hampshire. Martha Sackett, Isstructor in Elementary Photography and Advanced Photography. Theory, technique, printing, enlarging, lectures on optics and photographic chemistry. Classes open to all students as electives, but are required for those taking Occupational Therapy. Both courses are in hours a week, giving three semester hours, and

(Continued to page 112)

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run 16 weeks. Tuition is included in regular University tuition charge of \$80 per semester for in-state students, \$130 for out-of-state. Small lab fees.

NEW JERSEY

NEW JERSEY STATE TEACHERS' COL-LEGE, Glassboro, New Jersey. Visual Education and Photography for Teachers, both taught by Anna K. Garretson. Fundamentals of photography; chemistry, lenses, composition, developing. Visual Education runs one semester; Photography for Teachers all year; both give two credits. Courses include practice teaching in other schools.

MAYWOOD CAMERA CLUB, Inc., Maywood, New Jersey. Classes in photography for club members only. Details may be obtained from Mrs. Fred C. Meyer, Publicity Manager, 190 Terses. Avenue Heights, N. I.

180 Terrace Avenue, Hasbrouck Heights, N. J. VOCATIONAL AND TECHNICAL HIGH SCHOOL, Sussex Avenue, Newark, New Jersey. Rudolf Shrivanek, Principal. Accredited courses in photography. Vocational High Department offers Commercial Photography, Technical High Department offers Photographic Techniques. Frederic Adams, Instructor. There are 10 periods a week of related science with each course, plus 20 laboratory periods. Duration of course is three years. Night as well as day classes. Tuition is \$15 to son-county residents, free to county residents.

NEW MEXICO

THE UNIVERSITY OF NEW MEXICO, Albuquerque, New Mexico. Elementary Photography and Advanced Photography. Frederick C. Fach, Instructor. Two lecture hours combined with lab work each Tuesday and Thursday evening for 16-week term. Credit given is 3 credit hours per term. Courses offered in both Fall and Spring terms and may be taken by anyone.

NEW YORK

NORTH SENIOR HIGH SCHOOL, Binghampton, New York. Lester L. Cole, Instructor. Industrial Arts Photography. Elective course for senior year high school students; daily classes. A new class begins each September and January. Evening course offered to adults. These courses involve not only basic photography but the advanced phases also.

BROOKLYN INSTITUTE, Department of Photography, 30 Lafayette Avenue, Brooklyn, New York. Lectures and demonstration. For further information contact the Department of Photography.

This annual list of photographic instructors will be concluded next month. For a complete booklet listing all instructors, geographically, in the United States send 25c to Book Department, MINICAM PHOTOGRAPHY, 22 East 12th Street, Cincinnati 10, Ohio. Ready September 15.





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PINT SIZE DARKROOM

(Continued from page 47)

we generally use in place of an easel.

In case an easel is needed for larger prints, we made a sliding space for it just under the enlarging bench. This, too, we make do double duty by sliding it out and using it as an accessory shelf.

The enlargers and contact printer are connected by a series of switches, with an electric timing device. If we push the right button we can amaze our friends no end by selecting any of the three printing units for time control. Any day now we are looking for an honorary degree in electrical engineering, when the word leaks out. (Local college papers please copy.)

On the wall above this working bench we mounted a large swivel-type safelight. When swung upward, this casts a uniform glow over the entire darkroom, as the reflections are thrown from wall to wall. Swung down, the strong light is ideal for illuminating the trimming board. And since the light can never get any more intense than its source, all these reflections are just so much bonus to the eyes, and are completely safe to work in.

Above the contact printer was located another set of shelves extending to the ceiling, more dowels being mounted in the lower shelf for suspending cut film hangers while loading.

Beneath these shelves a small shelf was mounted on which we keep our camel's



NOW WE'RE planning a light-tight, constant temperature container to hold our film tanks

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hair brush, and the negatives on which we are working. To keep the negatives in order, we use two film boxes marked, "Ready to Print," and "Ready to File."

When we reached this point we were ready to call it quits. Every available inch had been stuffed, we thought. Even the air over the sink had been used to stretch a wire from which to hang drying negatives. And then we spied a little spot over the contact printer. There was a virgin twelve inches of space on the side of the wall. Horrors!

Seizing a piece of 1x1 inch we flew into action. Into this we drilled holes of various sizes, which neatly contain three dilutions of new coccine, in bottles, of course; retouching medium, pencils, and brush; and a pencil and pen for just plain writing. With all this so handy, we need only to flip the contact printer lid back, snap on the bright light, and, presto! We can mark up negatives—and even prints—to our heart's content.

As we paused for breath—making sure that the blower fan was on, so we could take a deep one—we decided that at last the job was done. Everything and everyplace was ready to work for us. Even the door had its double catches and rubber light-tight sealing, and was doing extra work as a place to hang apron and towels.

And then, as we worked, turning out prints, washing them, drying them—we knew that the job was far from done. We needed a built-in negative and print washer which would drain at the bottom and thoroughly agitate the prints.

Yes. There was plenty yet to do in our pint-sized darkroom, many improvements to make. Right now we're planning a light-tight, air conditioned, constant temperature container to hold our film tanks. Something that will make it impossible, when the lid is open, to turn on any but the proper lights, and at the same time will keep the door from opening. We're working on the idea. And we don't mind telling you that we have it pretty well perfected. All we're waiting for now is an armed guard at our door, so this magical device can't fall into enemy hands.



SALONS AND EXHIBITS

* FOLLOWS P.S. A. RECOMMENDED PRACTICE

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public	
Exhibit to see	★Sixth Annual North American Salon.				E. B. Crocker Ar Gallery, Sacra- mento, Calif., Aug. 1-31	
Exhibit to see	★14th Detroit International Salon of Photography.				Detroit Institute of Arts, Detroit, Mich., Aug. 5-Sept. 2	
Exhibit to see	Eighth Annual Rocky Moun- tain Salon of Photog- raphy.	4			Denver Art Museum, Denver, Colo., Sept. 1-15	
August 20	Third Annual Dayton Salon of Photography.	Dayton Art Institute, Dayton 5, Ohio.	4	\$1.00	Dayton Art Insti- tute, Forest and Riverview Aves., Dayton, Ohio, Sept. 2-30	
August 25	Fifty-fourth Toronto Inter- national Salon of Pho- tography.	F. L. Harvey, Toronto Camera Club, 2 Gould St., Toronto 2, Ont., Canada.	4	\$1.00	Eaton's Fine Art Galleries, Toronto, Canado Sept. 10-22	
September 1	★1945 Pasadena Inter- national Salon of Pho- tography.	William Reynolds, 315 S. Catalina Ave., Pasadena 5, Calif.	4	\$1.00	Pasadena Art Institute, Pasadena, Calif. Sept. 15-Oct. 21	
September 1	*Amarillo International Salon (formerly Tri-State Salon).	Cy Clemmons, 216 Nunn Building, Amarillo, Texas.	4	\$1.00	Arts and Crafts Center, Amarillo Texas, Sept. 16-30	
September 5	★Mississippi Valley Salon of Photography.	Paul K. Pratte, Salon Chairman, 5741 Winona Ave., St. Louis 9, Mo.	4 Prints and/or 6 Color transpar- encies.	\$1.00	The Artists' Guild St. Louis, Mo., Sept. 15-30	
September 10	*Fifth Annual Victoria International Salon of Photography.	Irvine Dawson, Salon Director, 680 Victoria Ave., Victoria, B. C., Canada.	4	\$1.00	Empress Hotel, Victoria, Canada Oct. 7-14	
September 23	★Second International Color Slide Salon.	Frin Vanden, 620 N. Michigan, Chicago 11, III.	6	\$1.00	Chicago Historica Society, Clark St. and North Ave., Chicago, III., Oct. 7-15	
September 24	Twentieth Annual Salon of Photography, Museum of Fine Arts of Houston.	Museum of Fine Arts of Houston, Main and Montrose Blvd., Hous- ton 5, Texas.	4	\$1.00	Museum of Fine Arts of Houston, Houston, Texas, Oct. 14-Nov. 4	
October 10	★Tenth International Salon of Photography of the Photo Pictorialists of Mil- waukee,	Denald K. Mereen, Salon Chair- man, Photo Pictorialists of Mil- waukee, 740 N. Plankinton Ave., Milwaukee, Wis.	4	\$1.00	Milwaukee Public Library and Museum Bldg., Milwaukee, Wis. Nov. 4-18	
October 14	★1945 P.S.A. Exhibition of Photography.	Thomas H. Miller, General Chairman, 275 Chelmsford Road, Rochester 10, N. Y.	Four sections. B and W pictorial; Color; Nature, including color; Technical including color.	\$1.00 for each section	Rochester Mu- seum of Arts and Sciences, Rochester, N. Y., opens November 4	
October 15	Thirty-sixth Chicago Salon.	Chicago Camera Club, 137 N. Wabash Ave., Chicago 2, III.	4 Mono- chrome and/or 4 color	\$1.00	Chicago Camera Club, 137 N. Wabash Ave. Chicago, III., Nov. 5-Dec. 4	

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